VISIT…

LANZAROTE

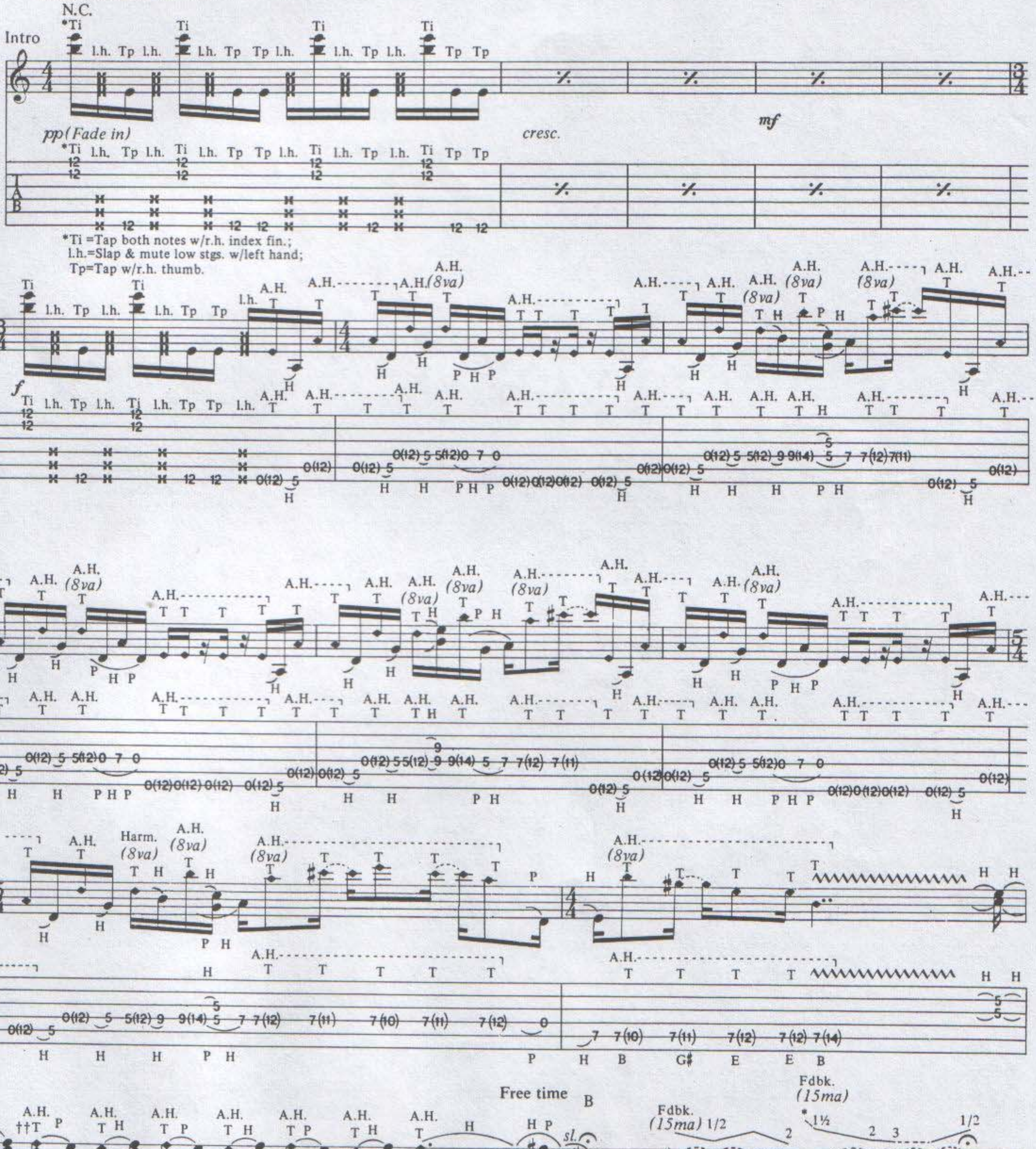
Caliente.COM

MEAN STREET

Tune down 1/2 step:
⑥ =E♭ ③ =G♭
⑤ =A♭ ② =B♭
④ =D♭ ① =E♭

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Moderate Rock ♩ = 132

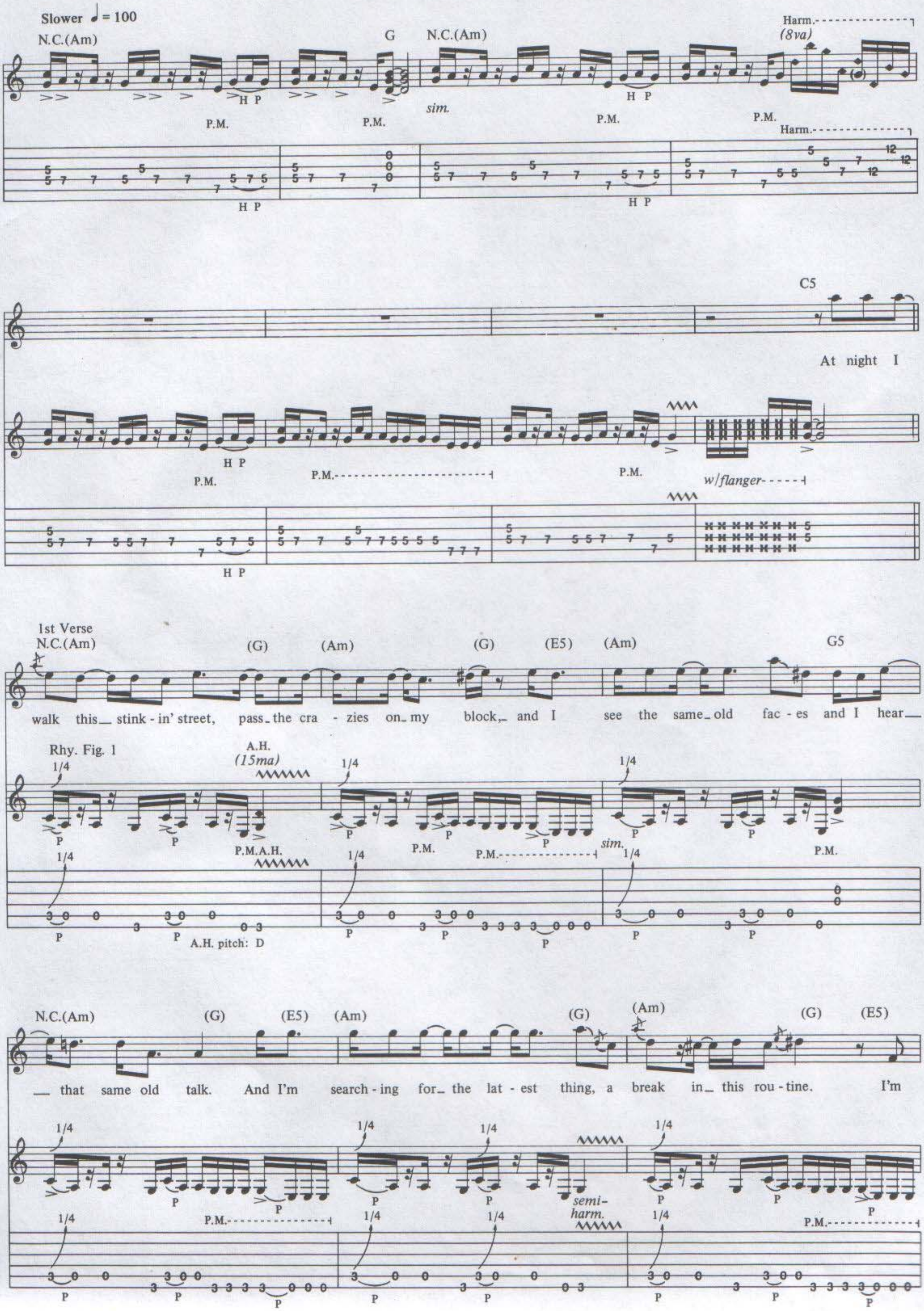

N.C.
Intro
pp(Fade in)
cresc.
mf
f
Ti
l.h.
Tp
A.H.
(8va)
Harm.
Free time
B
Fdbk.
(15ma)
trem. bar
sl.

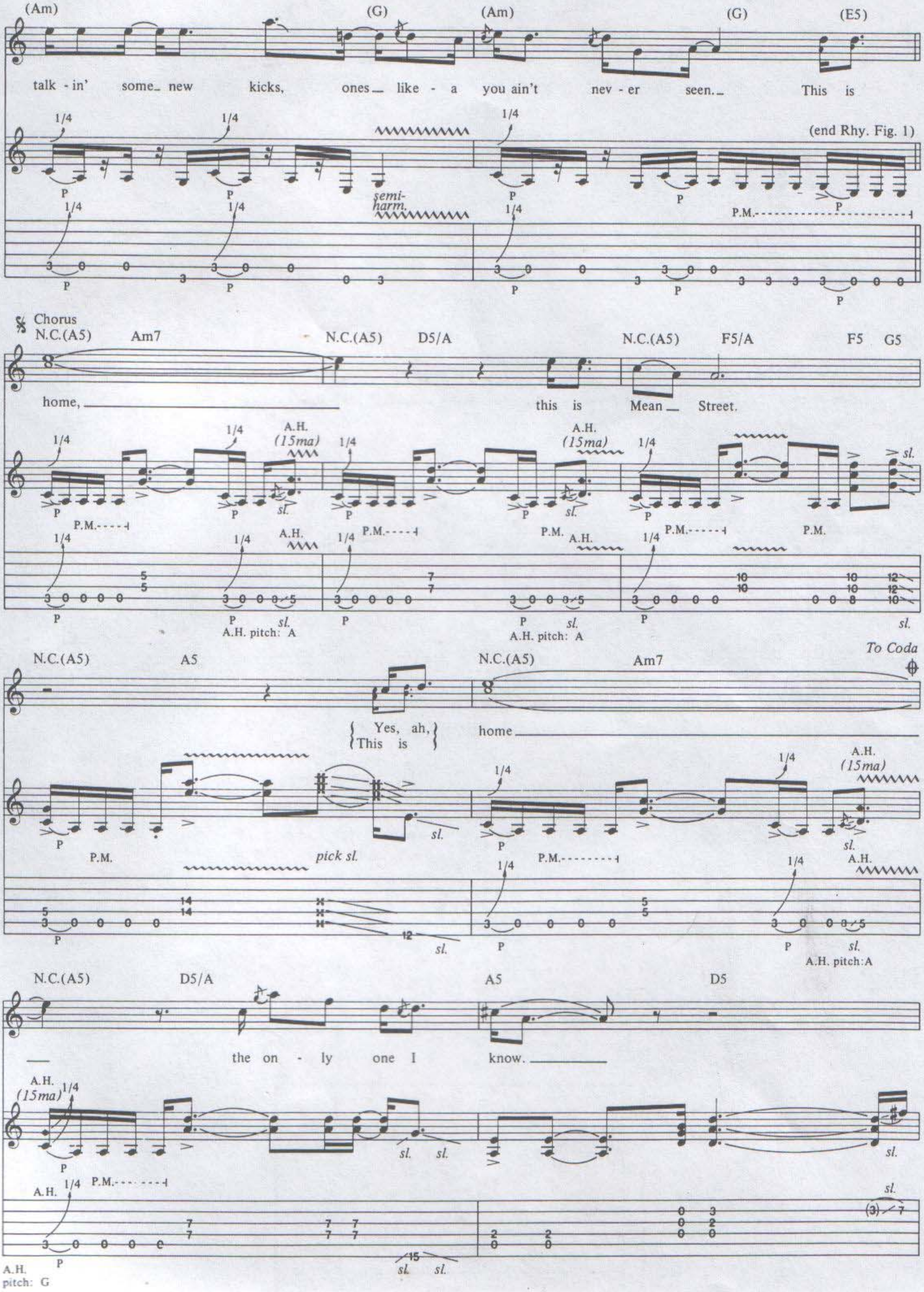
*Ti =Tap both notes w/r.h. index fin.;
l.h.=Slap & mute low stgs. w/left hand;
Tp=Tap w/r.h. thumb.

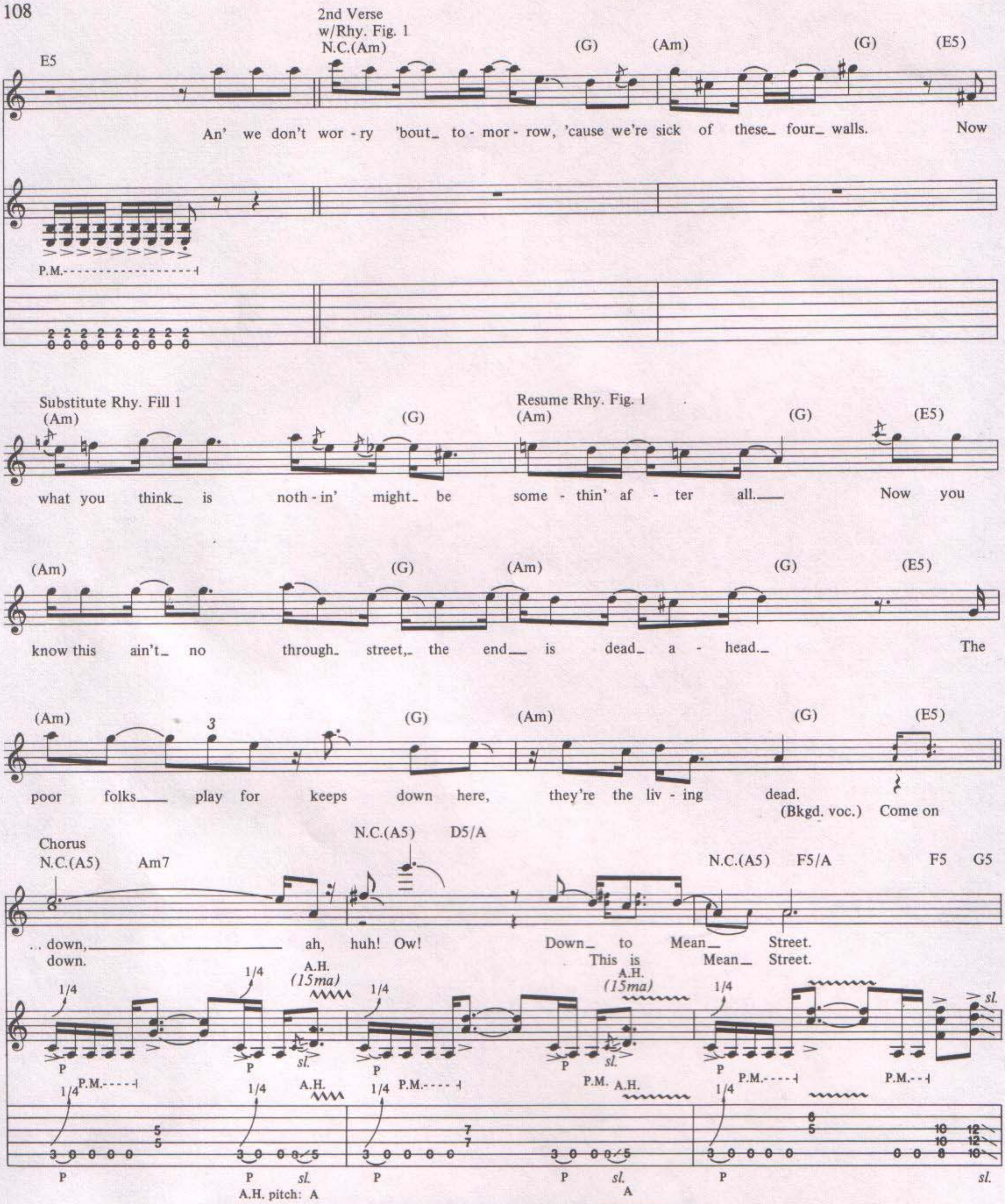
Fdbk. pitches sounded: D♯ D D♯ B C B A E F

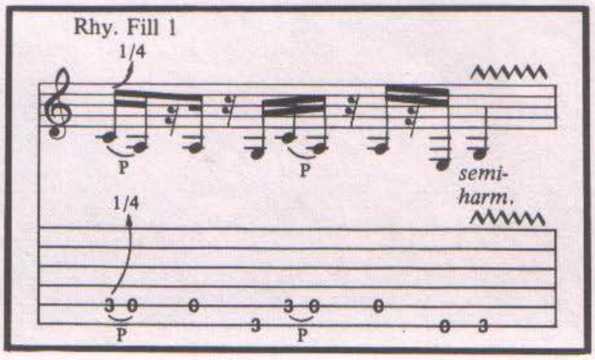
*Depress bar before sounding Fdbk.

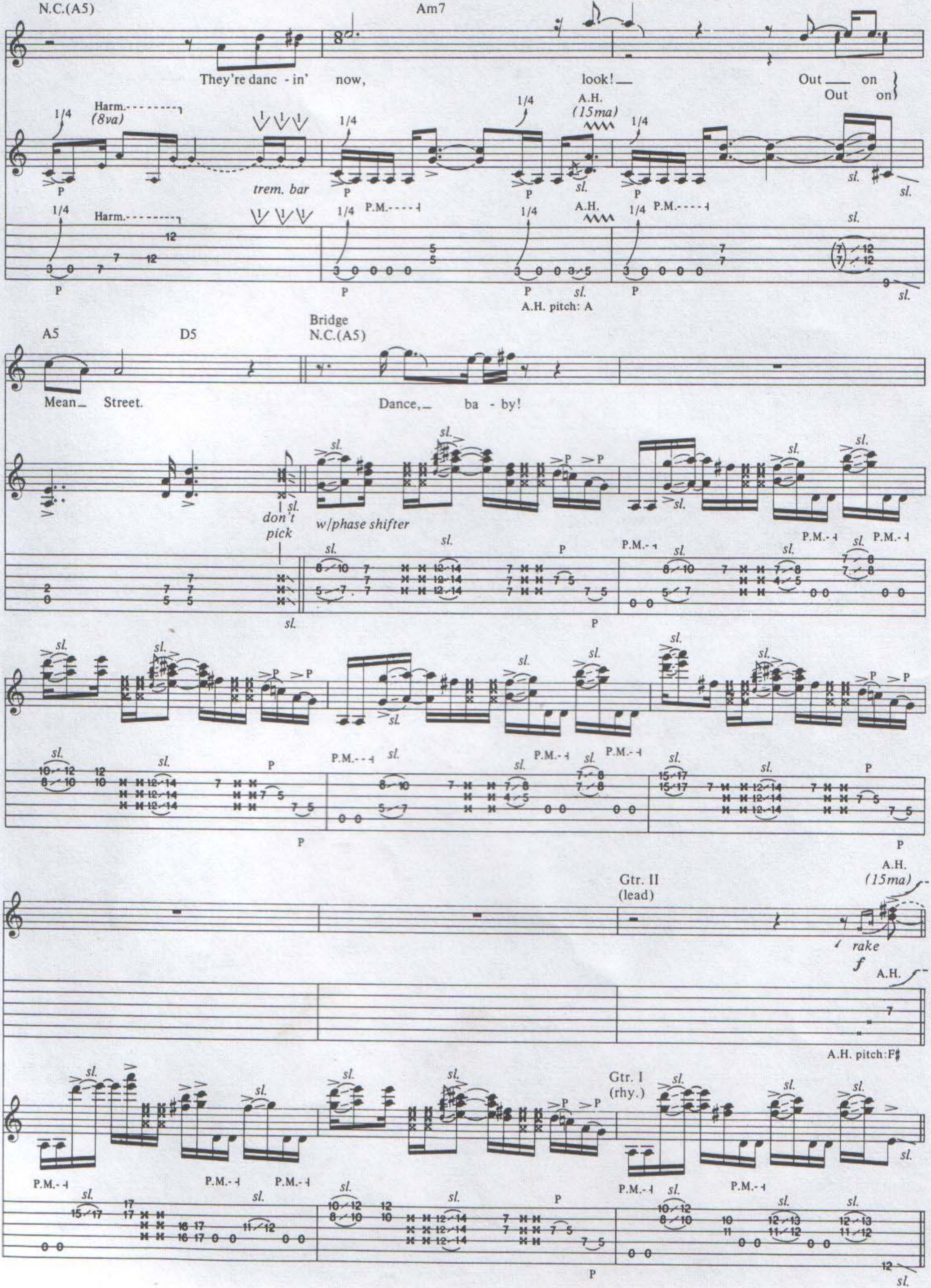
© 1981 VAN HALEN MUSIC (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
This Arrangement © 1993 VAN HALEN MUSIC and DIAMOND DAVE MUSIC
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

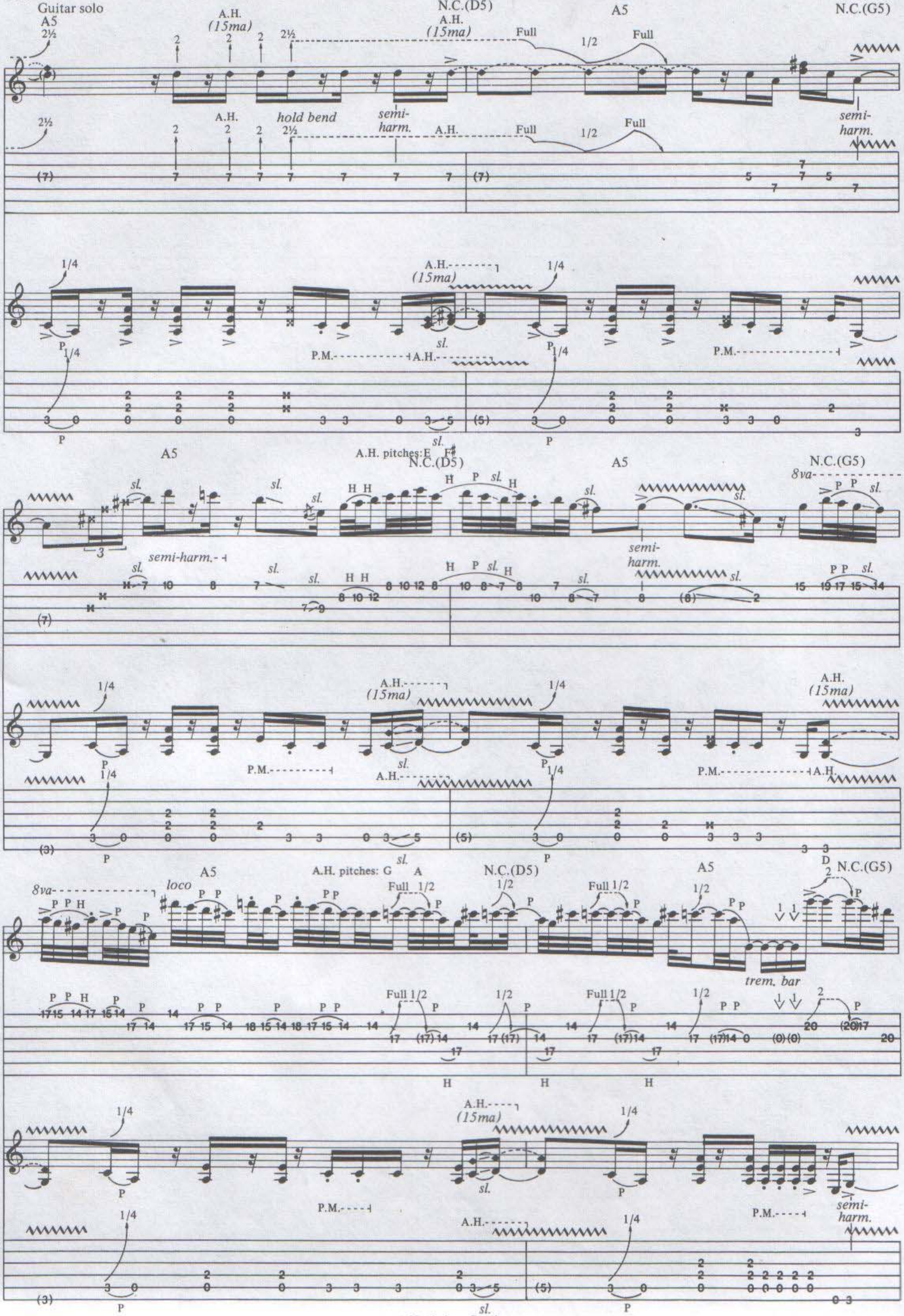

Slower ♩ = 100
N.C.(Am)
G
N.C.(Am)
Harm.
(8va)
H P
P.M.
sim.
C5
At night I
w/flanger
1st Verse
N.C.(Am)
(G)
(Am)
(G)
(E5)
(Am)
G5
walk this stink-in' street, pass the cra-zies on my block, and I see the same old fac-es and I hear
Rhy. Fig. 1
A.H.
(15ma)
1/4
P
P.M.A.H.
A.H. pitch: D
N.C.(Am)
(G)
(E5)
(Am)
(G)
(Am)
(G)
(E5)
that same old talk. And I'm search-ing for the lat-est thing, a break in this rou-tine. I'm
semi-harm.

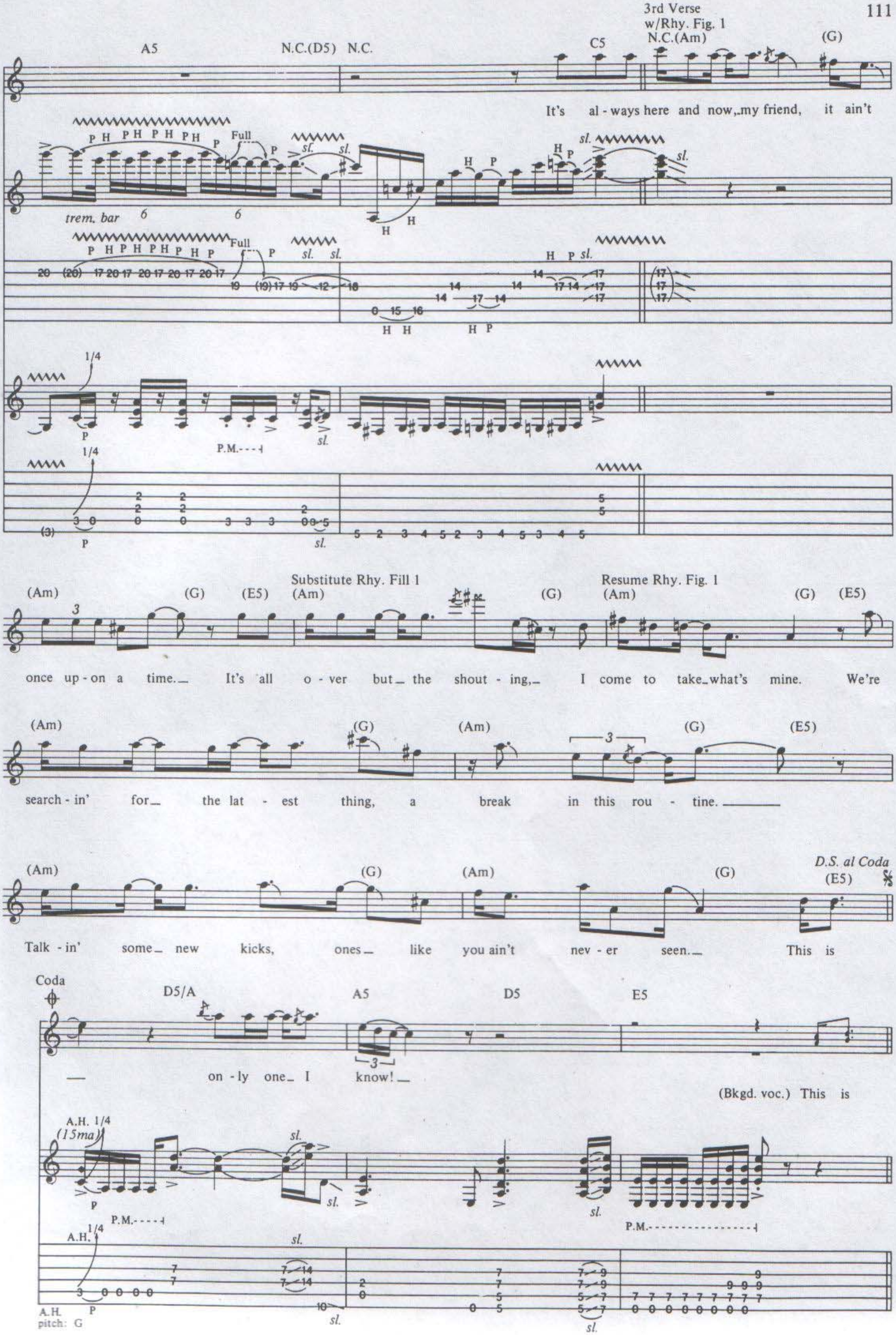

(Am)
(G)
(Am)
(G)
(E5)
talk - in' some new kicks, ones like - a you ain't nev - er seen. This is
1/4
P
semi-harm.
(end Rhy. Fig. 1)
P.M.
Chorus
N.C.(A5)
Am7
N.C.(A5)
D5/A
N.C.(A5)
F5/A
F5
G5
home, this is Mean Street.
A.H.
(15ma)
sl.
A.H. pitch: A
To Coda
A5
Yes, ah,
This is
home
pick sl.
D5/A
A5
D5
the on - ly one I know.
A.H. pitch: G

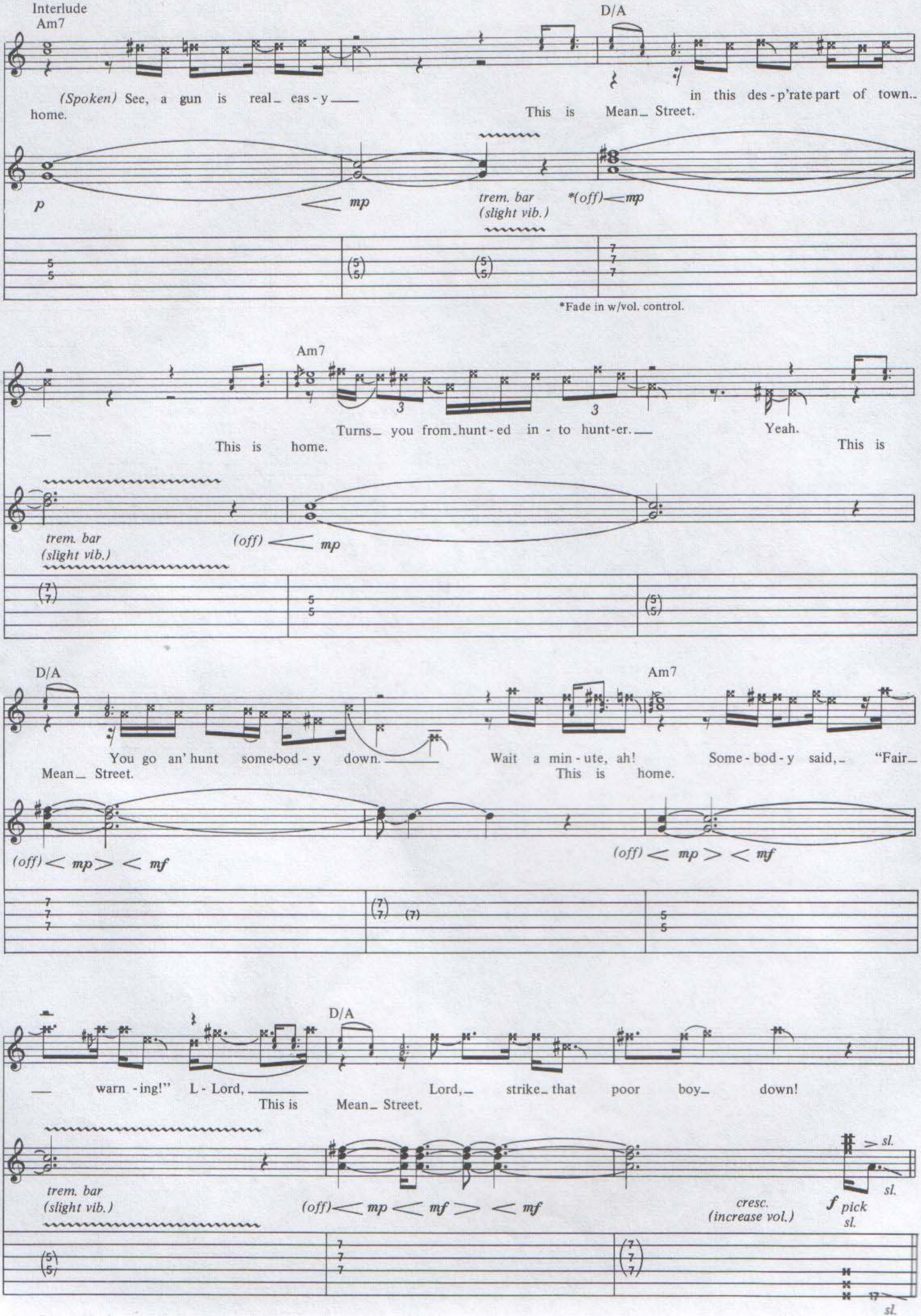

E5
2nd Verse
w/Rhy. Fig. 1
N.C.(Am)
(G)
(Am)
(G)
(E5)
An' we don't wor - ry 'bout_ to - mor - row, 'cause we're sick of these_ four_ walls. Now
P.M.
Substitute Rhy. Fill 1
(Am)
(G)
Resume Rhy. Fig. 1
(Am)
(G)
(E5)
what you think_ is noth - in' might_ be some - thin' af - ter all.___ Now you
(Am)
(G)
(Am)
(G)
(E5)
know this ain't_ no through_ street,_ the end__ is dead_ a - head._ The
(Am)
(G)
(Am)
(G)
(E5)
poor folks___ play for keeps down here, they're the liv - ing dead.
(Bkgd. voc.) Come on
Chorus
N.C.(A5)
Am7
N.C.(A5)
D5/A
N.C.(A5)
F5/A
F5
G5
... down,
down.
ah, huh! Ow!
Down_ to Mean_ Street.
This is Mean_ Street.
1/4
A.H.
(15ma)
P
P.M.
sl.
A.H. pitch: A


Rhy. Fill 1
1/4
P
semi-harm.

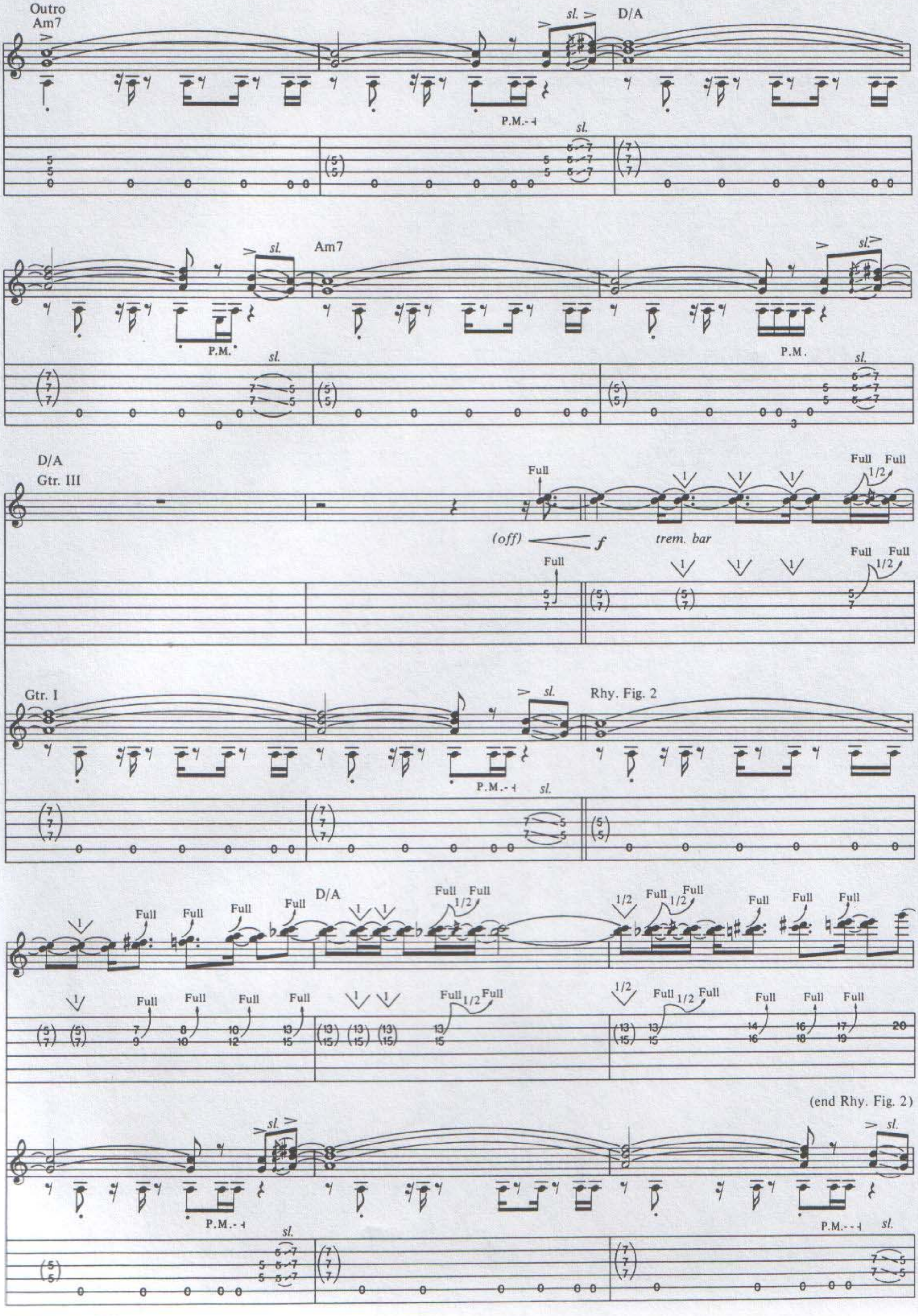

N.C.(A5)
Am7
N.C.(A5)
D5/A
They're danc - in' now, look! Out on
Out on
1/4
Harm.
(8va)
trem. bar
P.M.
A.H.
(15ma)
sl.
P
A.H. pitch: A
A5
D5
Bridge
N.C.(A5)
Mean Street.
Dance, ba - by!
don't pick
w/phase shifter
Gtr. II
(lead)
rake
f
A.H. pitch: F♯
Gtr. I
(rhy.)

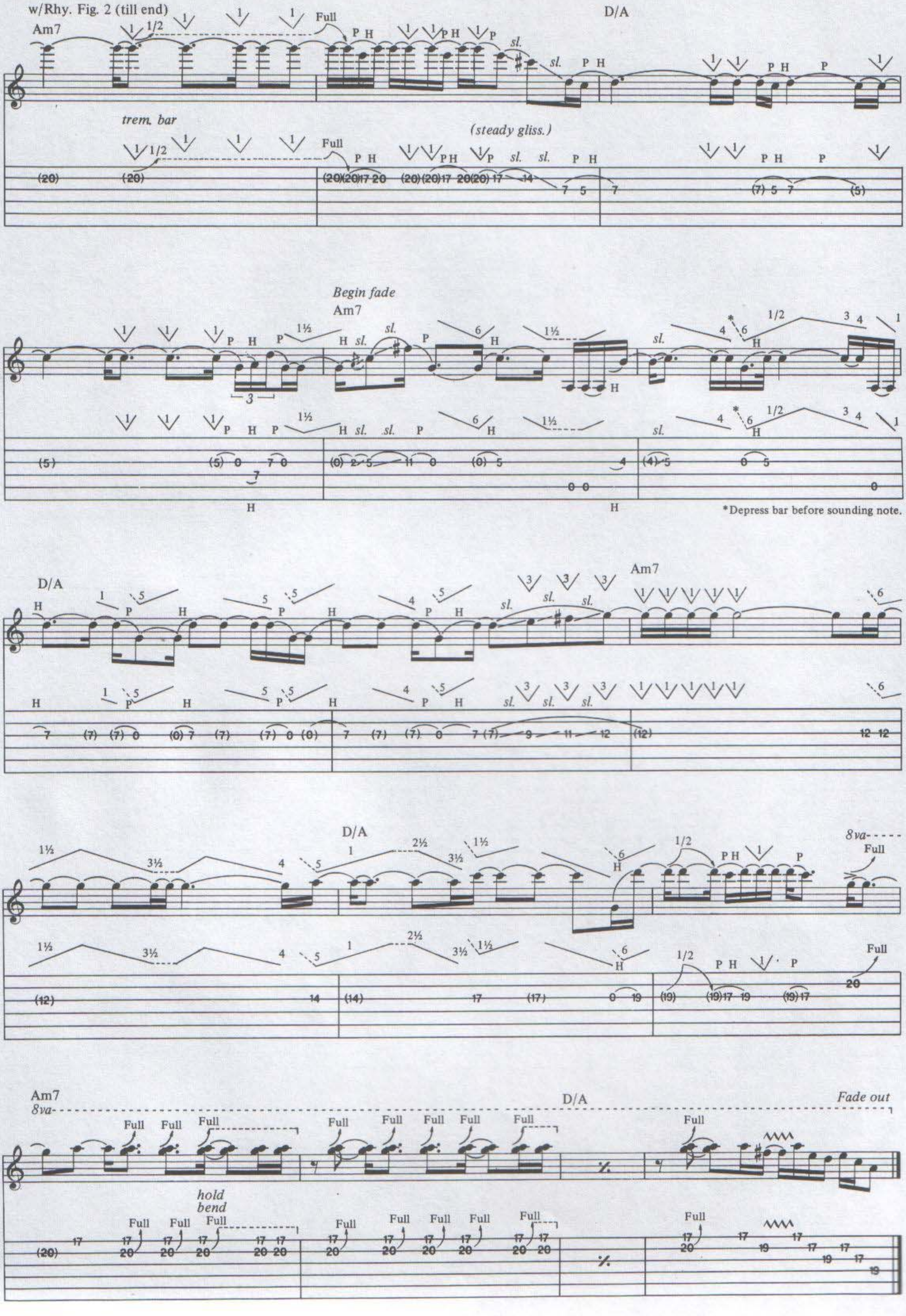

Guitar solo
A5
A.H. (15ma)
N.C.(D5)
A5
N.C.(G5)
2½
Full
1/2
hold bend
semi-harm.
1/4
P.M.
A.H.
sl.
P
A.H. pitches: E F♯
semi-harm.
H
P
8va
trem. bar
loco
A.H. pitches: G A
Full 1/2
A.H. pitches: G A


3rd Verse
w/Rhy. Fig. 1
A5
N.C.(D5)
N.C.
C5
N.C.(Am)
(G)
It's al - ways here and now,_my friend, it ain't
trem. bar
P H P H P H P H P
Full
sl.
H H
H P
14 17 14 17
A5
N.C.(D5)
1/4
P.M.
(Am)
(G)
(E5)
Substitute Rhy. Fill 1
(Am)
(G)
Resume Rhy. Fig. 1
(Am)
(G)
(E5)
once up - on a time._ It's all o - ver but_ the shout - ing,_ I come to take_what's mine. We're
(Am)
(G)
(Am)
(G)
(E5)
search - in' for_ the lat - est thing, a break in this rou - tine.___
(Am)
(G)
(Am)
(G)
D.S. al Coda
(E5)
Talk - in' some_ new kicks, ones_ like you ain't nev - er seen._ This is
Coda
D5/A
A5
D5
E5
_ on - ly one_ I know!_
(Bkgd. voc.) This is
A.H. 1/4
(15ma)
P.M.
sl.
A.H.
pitch: G


Interlude
Am7
(Spoken) See, a gun is real_ eas-y___
home.
D/A
This is Mean_ Street.
in this des-p'rate part of town._
p
mp
trem. bar (slight vib.)
*(off) mp
Am7
Turns_ you from_hunt-ed in-to hunt-er.__ Yeah.
This is home.
This is
trem. bar (slight vib.)
(off) mp
D/A
Mean_ Street.
You go an' hunt some-bod-y down.___
Wait a min-ute, ah!
Am7
This is home.
Some-bod-y said,_ "Fair_
(off) mp mf
(off) mp mf
— warn-ing!" L-Lord,___
D/A
This is Mean_ Street.
Lord,_ strike_that poor boy_ down!
trem. bar (slight vib.)
(off) mp mf mf
cresc. (increase vol.)
f pick
sl.

*Fade in w/vol. control.

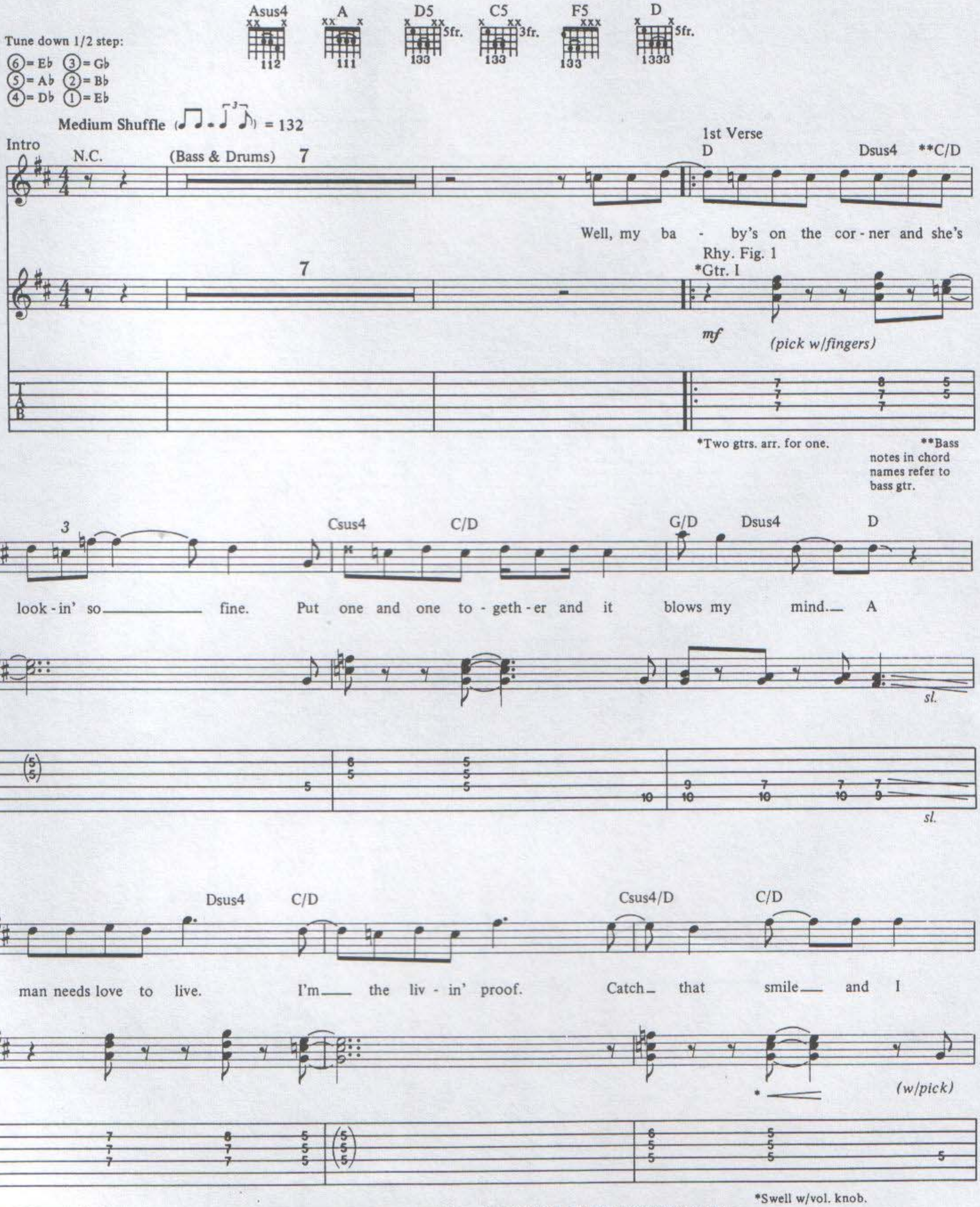

Outro
Am7
sl.
D/A
P.M.
sl.
Am7
P.M.
D/A
Gtr. III
Full
1/2
(off) f
trem. bar
Gtr. I
Rhy. Fig. 2
D/A
(end Rhy. Fig. 2)


w/Rhy. Fig. 2 (till end)
Am7
D/A
trem. bar
(steady gliss.)
Begin fade
Am7
D/A
Am7
D/A
8va
Am7
8va
D/A
hold bend
Fade out

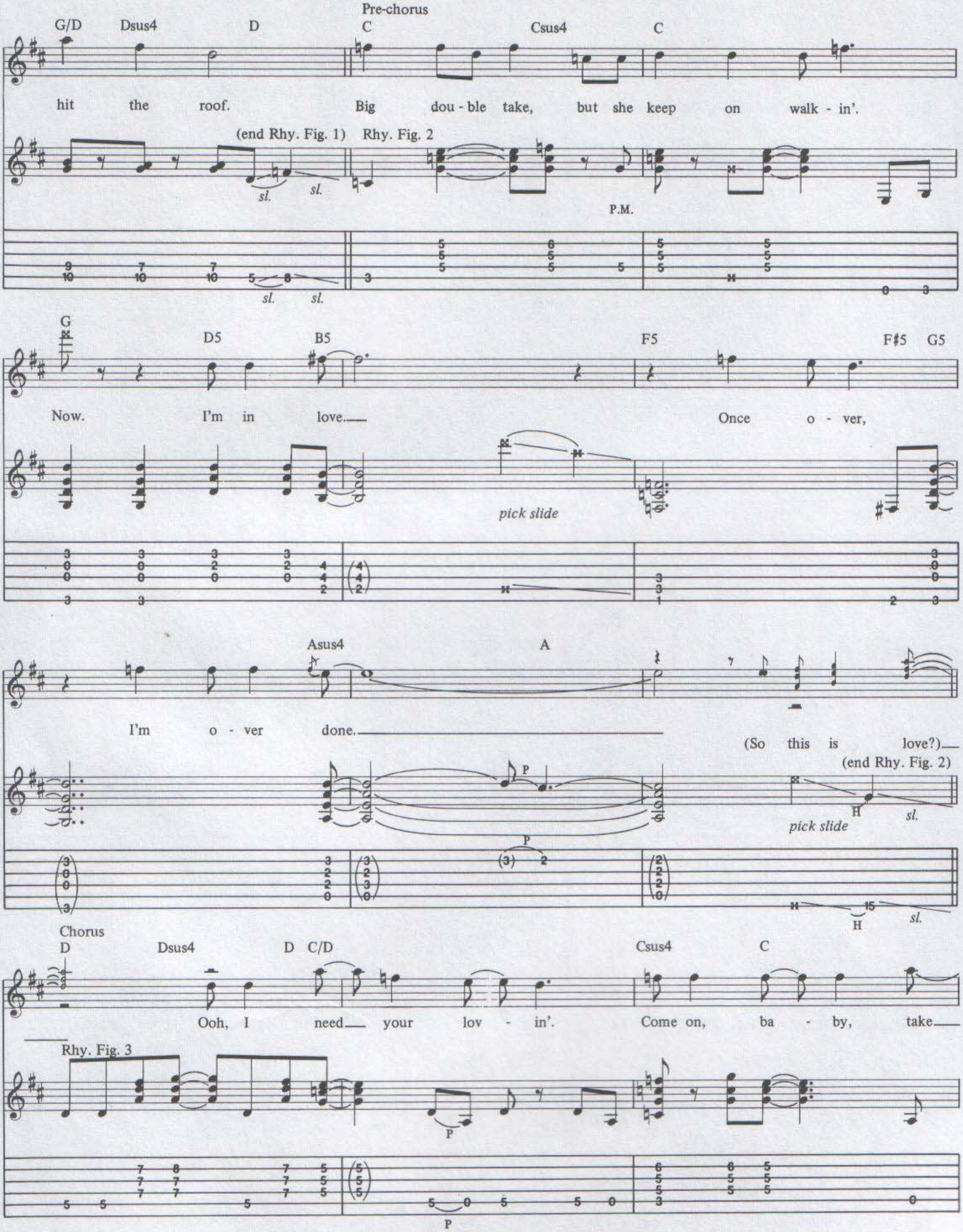
*Depress bar before sounding note.

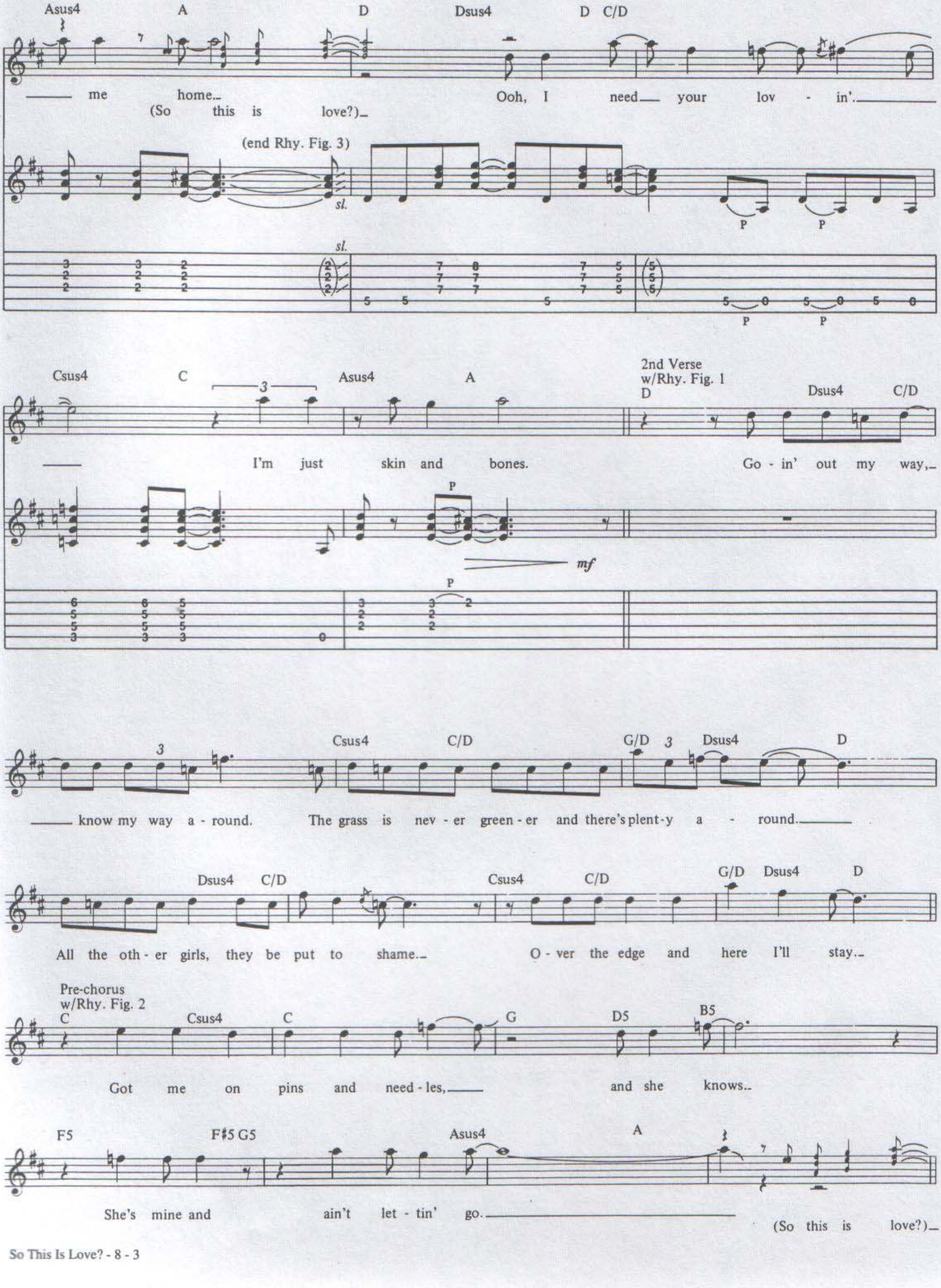
SO THIS IS LOVE?

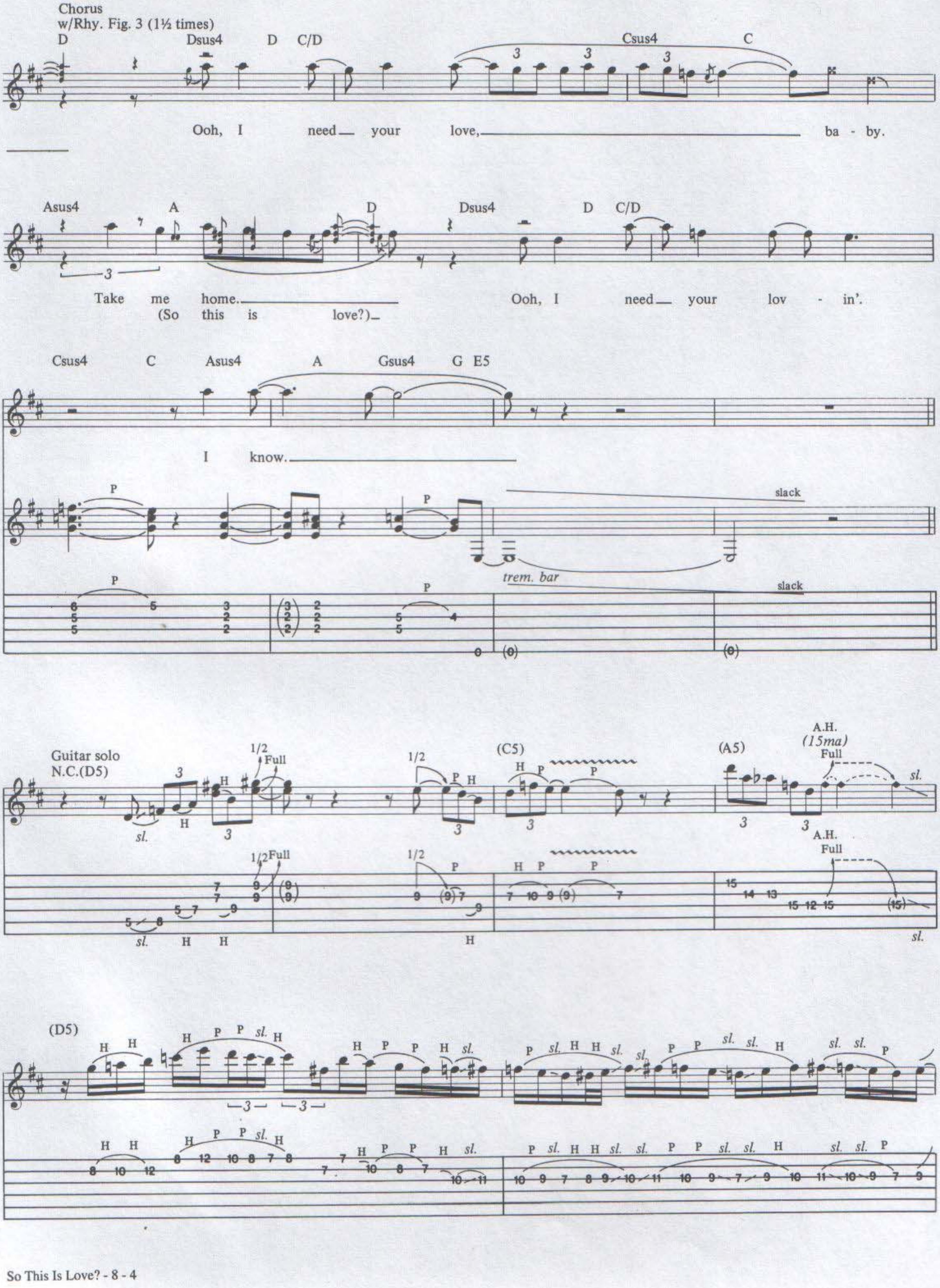
Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

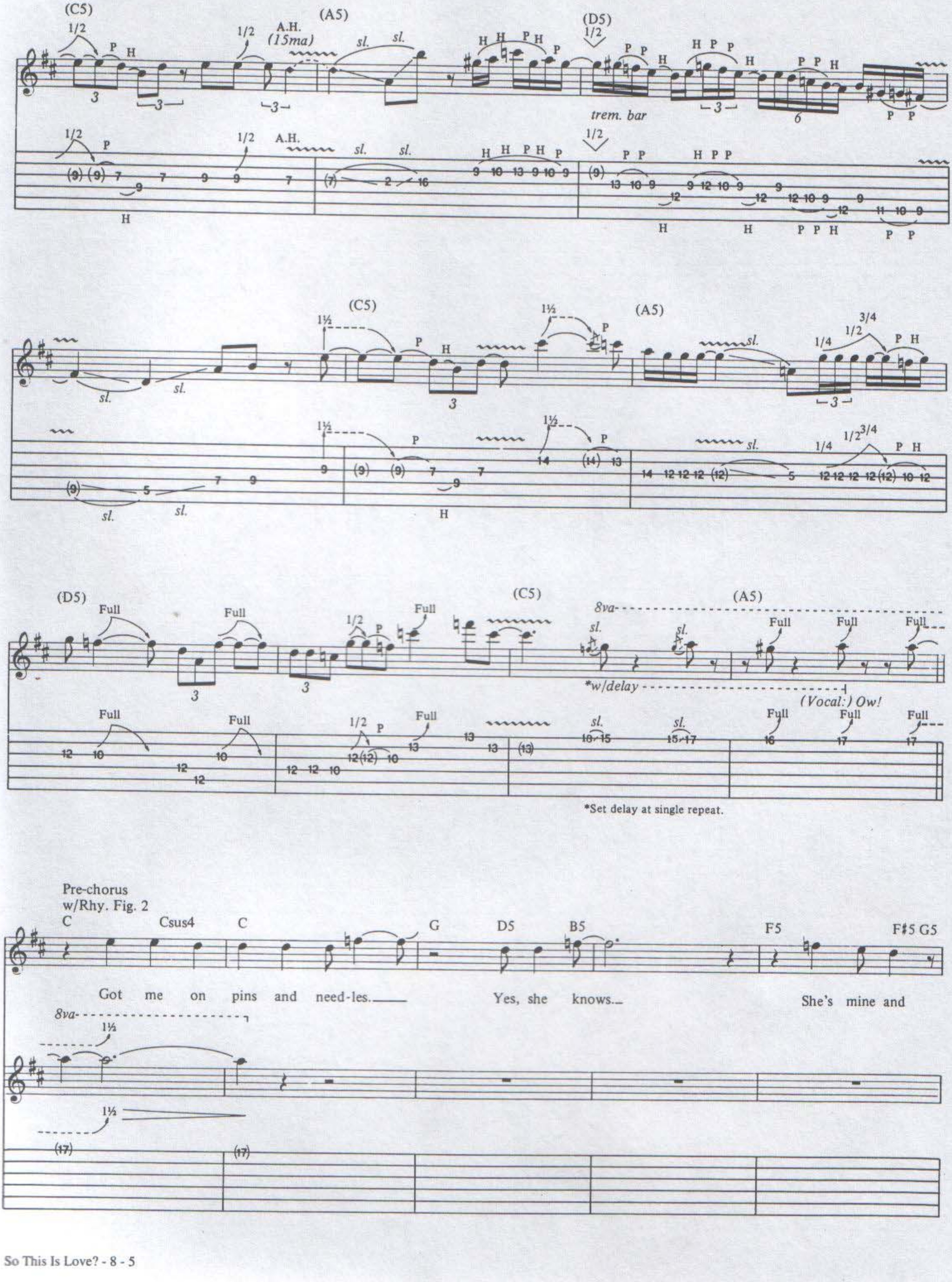

Asus4
A
D5
5fr.
C5
3fr.
F5
D
5fr.
Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭
Medium Shuffle = 132
Intro
N.C.
(Bass & Drums)
7
1st Verse
D
Dsus4
**C/D
Well, my ba - by's on the cor - ner and she's
Rhy. Fig. 1
*Gtr. I
mf
(pick w/fingers)
*Two gtrs. arr. for one.
**Bass notes in chord names refer to bass gtr.
Csus4
C/D
G/D
Dsus4
D
look - in' so fine. Put one and one to - geth - er and it blows my mind. A
sl.
Dsus4
C/D
Csus4/D
C/D
man needs love to live. I'm the liv - in' proof. Catch that smile and I
(w/pick)
*Swell w/vol. knob.

© 1981 VAN HALEN MUSIC (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
This Arrangement © 1993 VAN HALEN MUSIC and DIAMOND DAVE MUSIC
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

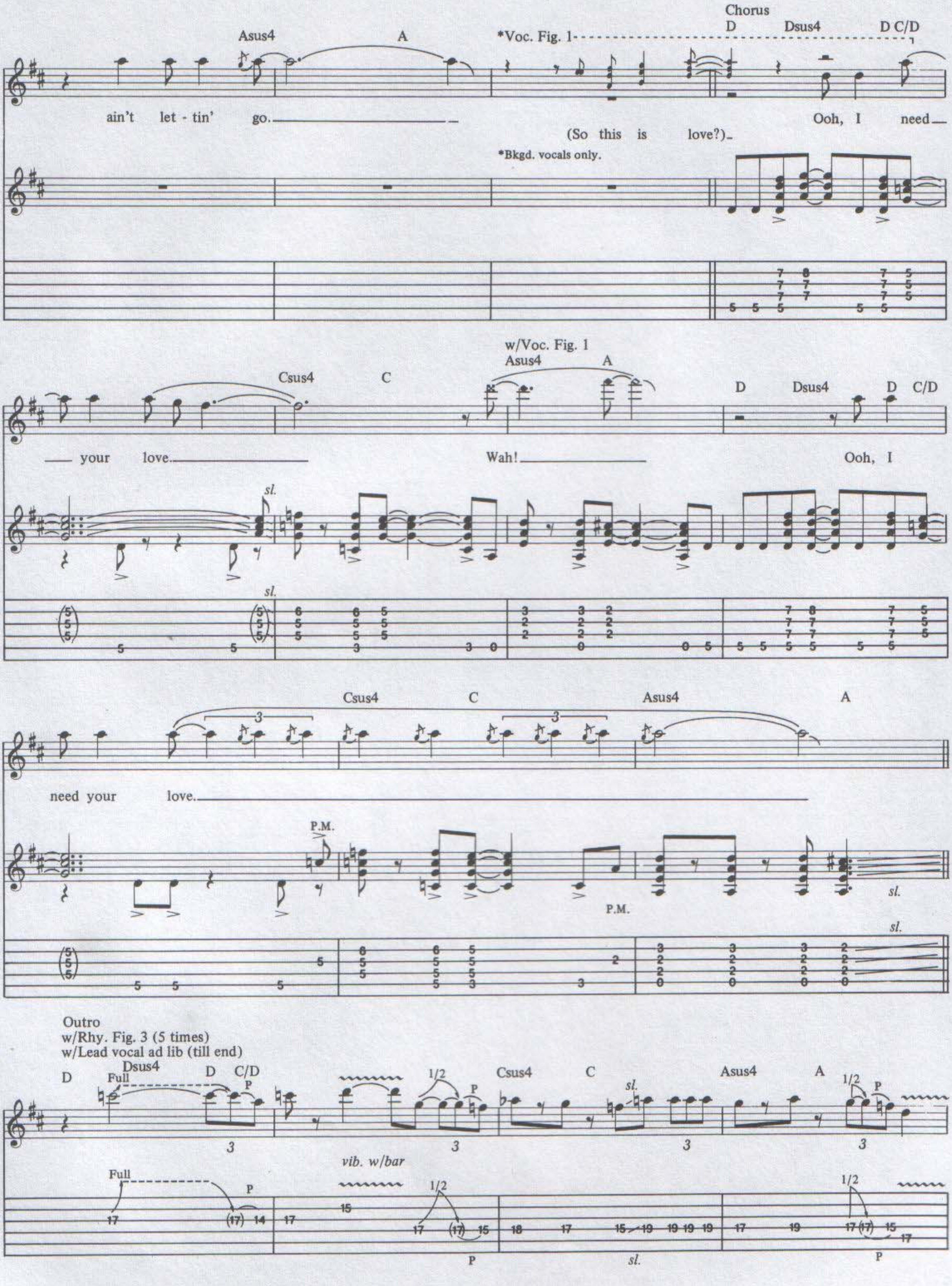

G/D Dsus4 D
Pre-chorus
C Csus4 C
hit the roof. Big dou - ble take, but she keep on walk - in'.
(end Rhy. Fig. 1) Rhy. Fig. 2
sl. sl.
P.M.
G D5 B5 F5 F♯5 G5
Now. I'm in love.___ Once o - ver,
pick slide
Asus4 A
I'm o - ver done.___
(So this is love?)___
(end Rhy. Fig. 2)
P
H sl.
pick slide
Chorus
D Dsus4 D C/D Csus4 C
Ooh, I need___ your lov - in'. Come on, ba - by, take___
Rhy. Fig. 3
P

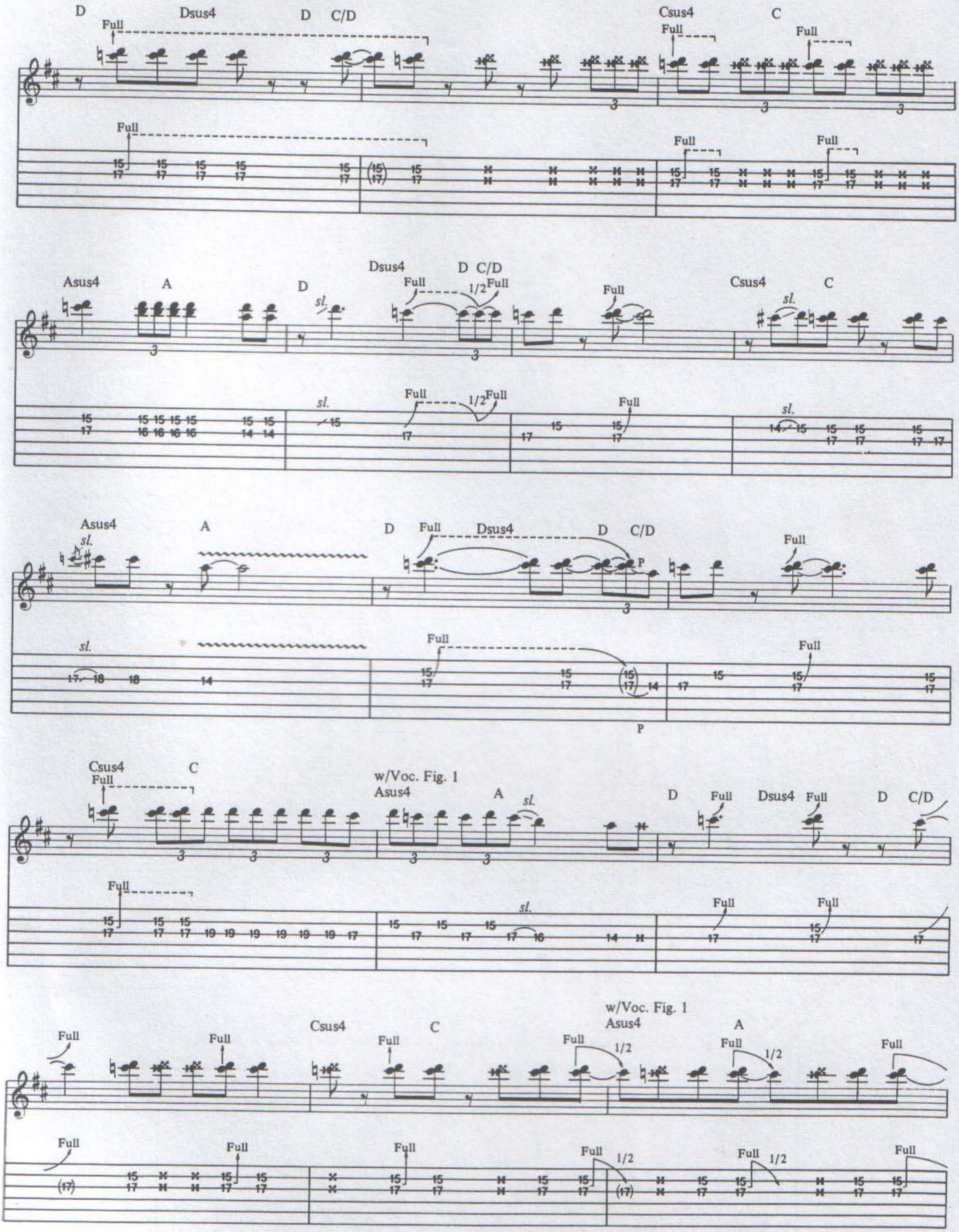

Asus4
A
D
Dsus4
D C/D
me home.
(So this is love?)
Ooh, I need your lov - in'.
(end Rhy. Fig. 3)
sl.
P
Csus4
C
3
Asus4
A
I'm just skin and bones.
2nd Verse
w/Rhy. Fig. 1
D
Dsus4
C/D
Go - in' out my way,
mf
know my way a - round.
Csus4
C/D
The grass is nev - er green - er and there's plent - y a - round.
G/D
Dsus4
D
All the oth - er girls, they be put to shame.
O - ver the edge and here I'll stay.
Pre-chorus
w/Rhy. Fig. 2
C
Csus4
G
D5
B5
Got me on pins and need - les,
and she knows.
F5
F♯5 G5
She's mine and ain't let - tin' go.
(So this is love?)

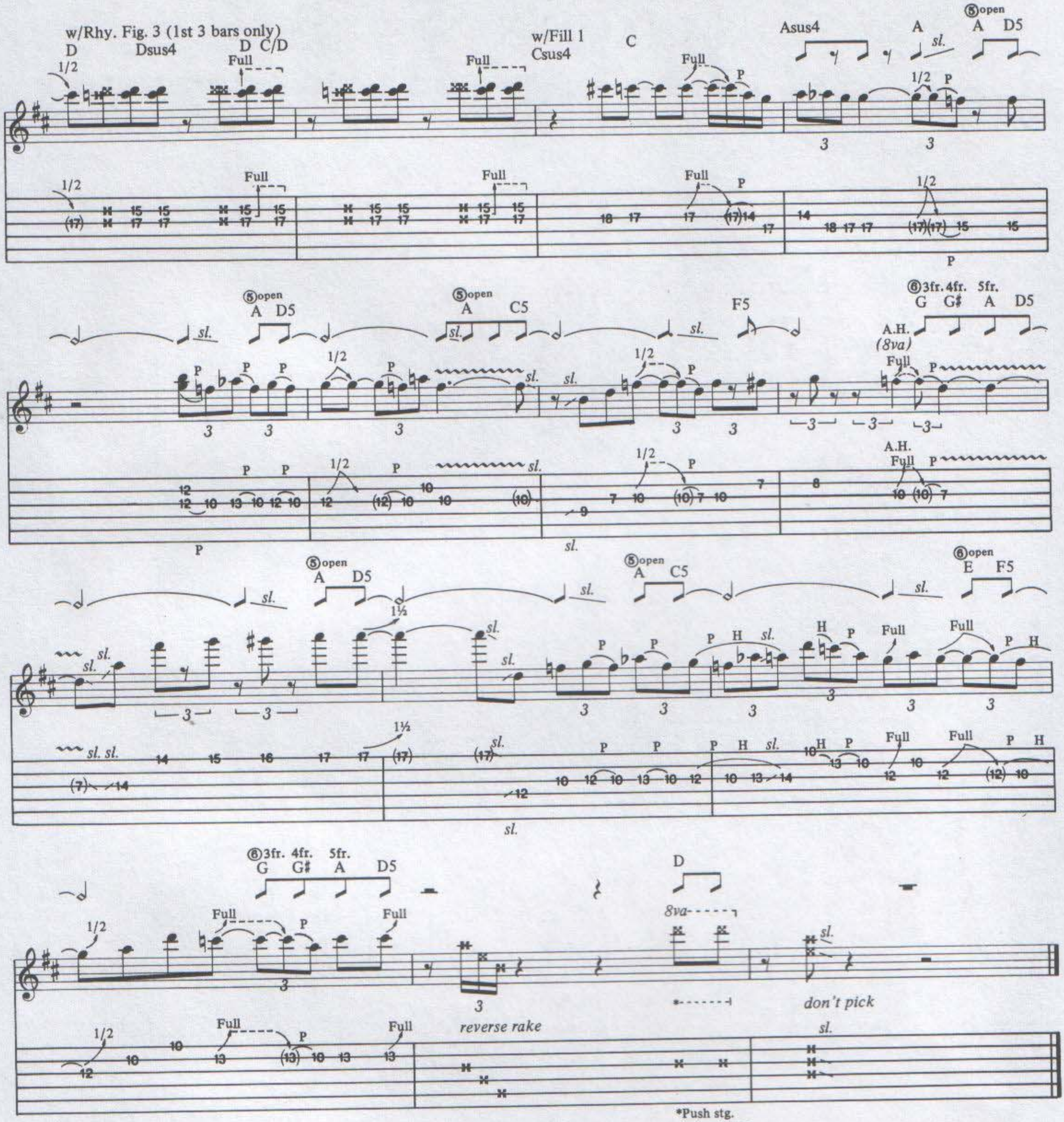

Chorus
w/Rhy. Fig. 3 (1½ times)
D
Dsus4
D
C/D
Csus4
C
Ooh, I need your love, ba - by.
Asus4
A
D
Dsus4
D
C/D
Take me home.
(So this is love?)
Ooh, I need your lov - in'.
Csus4
C
Asus4
A
Gsus4
G
E5
I know.
P
trem. bar
slack
Guitar solo
N.C.(D5)
(C5)
(A5)
A.H.
(15ma)
Full
1/2
sl.
H
P
(D5)


(C5)
(A5)
(D5)
A.H.
(15ma)
sl.
trem. bar
1/2
1½
Full
(C5)
(A5)
(D5)
(C5)
(A5)
8va
*w/delay
(Vocal:) Ow!
Pre-chorus
w/Rhy. Fig. 2
C
Csus4
C
G
D5
B5
F5
F♯5 G5
Got me on pins and need-les.
Yes, she knows.
She's mine and
8va

*Set delay at single repeat.

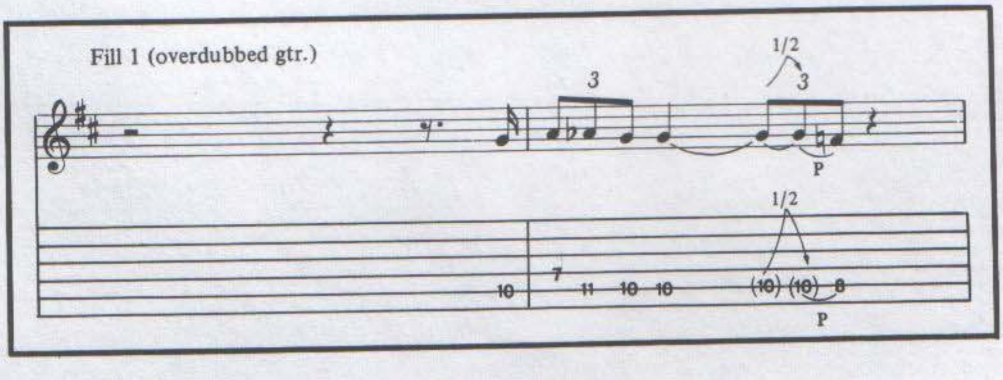

Chorus
Asus4
A
*Voc. Fig. 1
D
Dsus4
D C/D
ain't let - tin' go.
(So this is love?)
Ooh, I need
*Bkgd. vocals only.
w/Voc. Fig. 1
Csus4
C
Asus4
A
D
Dsus4
D C/D
your love.
Wah!
Ooh, I
sl.
Csus4
C
Asus4
A
need your love.
P.M.
sl.
Outro
w/Rhy. Fig. 3 (5 times)
w/Lead vocal ad lib (till end)
D
Dsus4
D C/D
Csus4
C
Asus4
A
Full
P
1/2
sl.
vib. w/bar
3


D
Dsus4
D
C/D
Csus4
C
Full
Asus4
A
sl.
1/2
P
w/Voc. Fig. 1


w/Rhy. Fig. 3 (1st 3 bars only)
D
Dsus4
D C/D
w/Fill 1
Csus4
C
Asus4
⑤open
A
D5
Full
1/2
P
H
sl.
F5
⑥3fr. 4fr. 5fr.
G G♯ A D5
A.H.
(8va)
1½
⑥open
E F5
C5
8va
reverse rake
don't pick

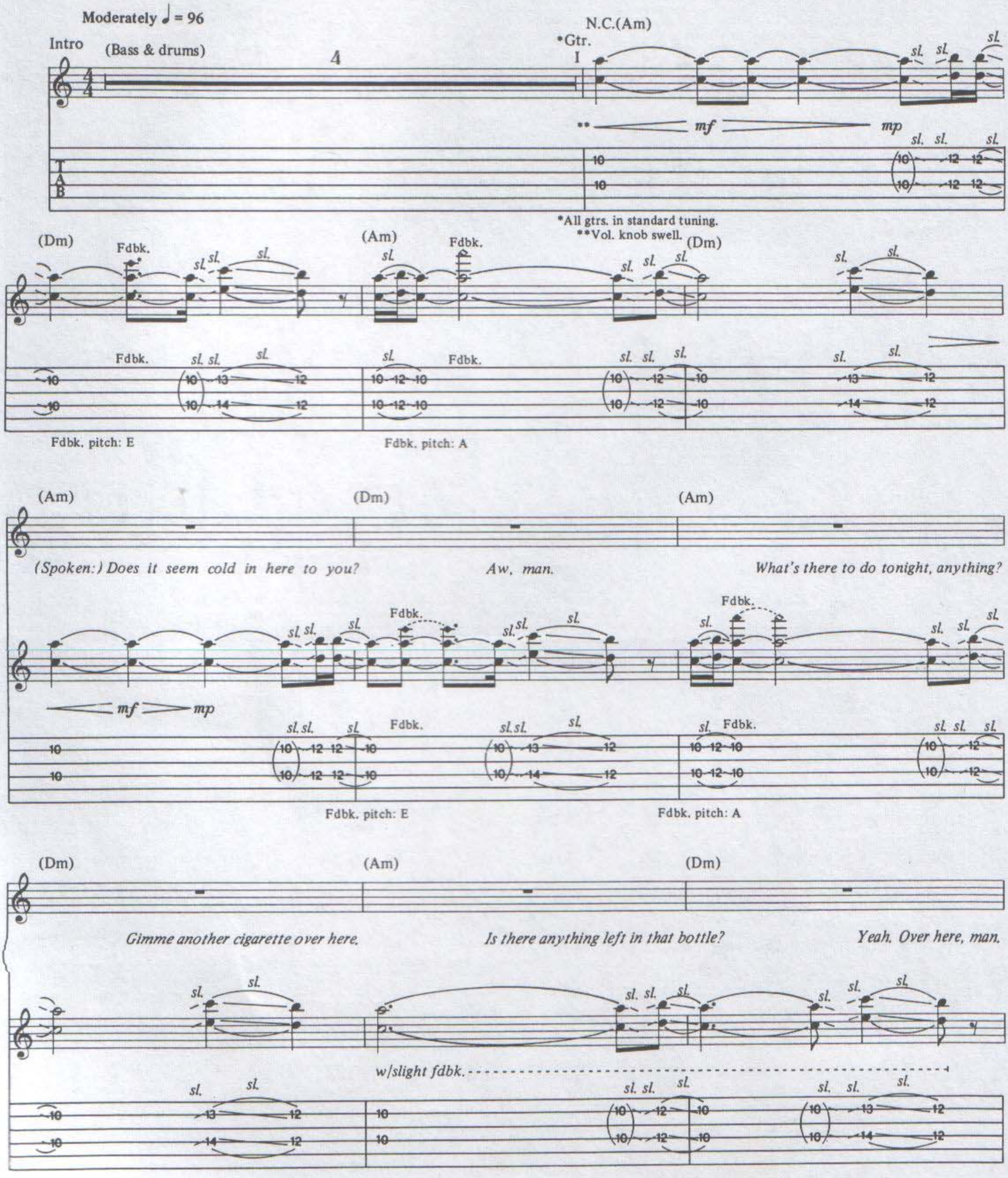
*Push stg. into pickup.

Fill 1 (overdubbed gtr.)



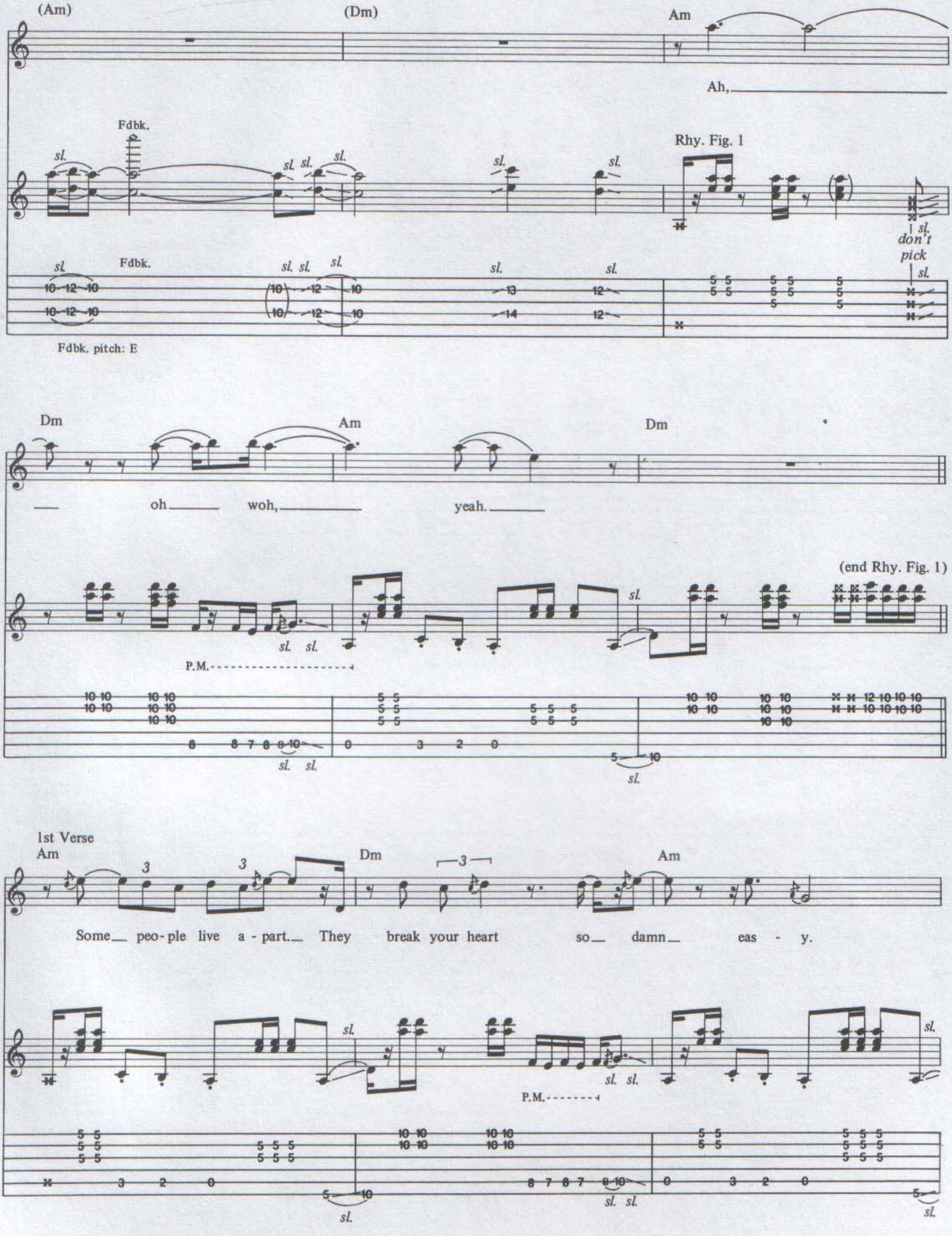
PUSH COMES TO SHOVE

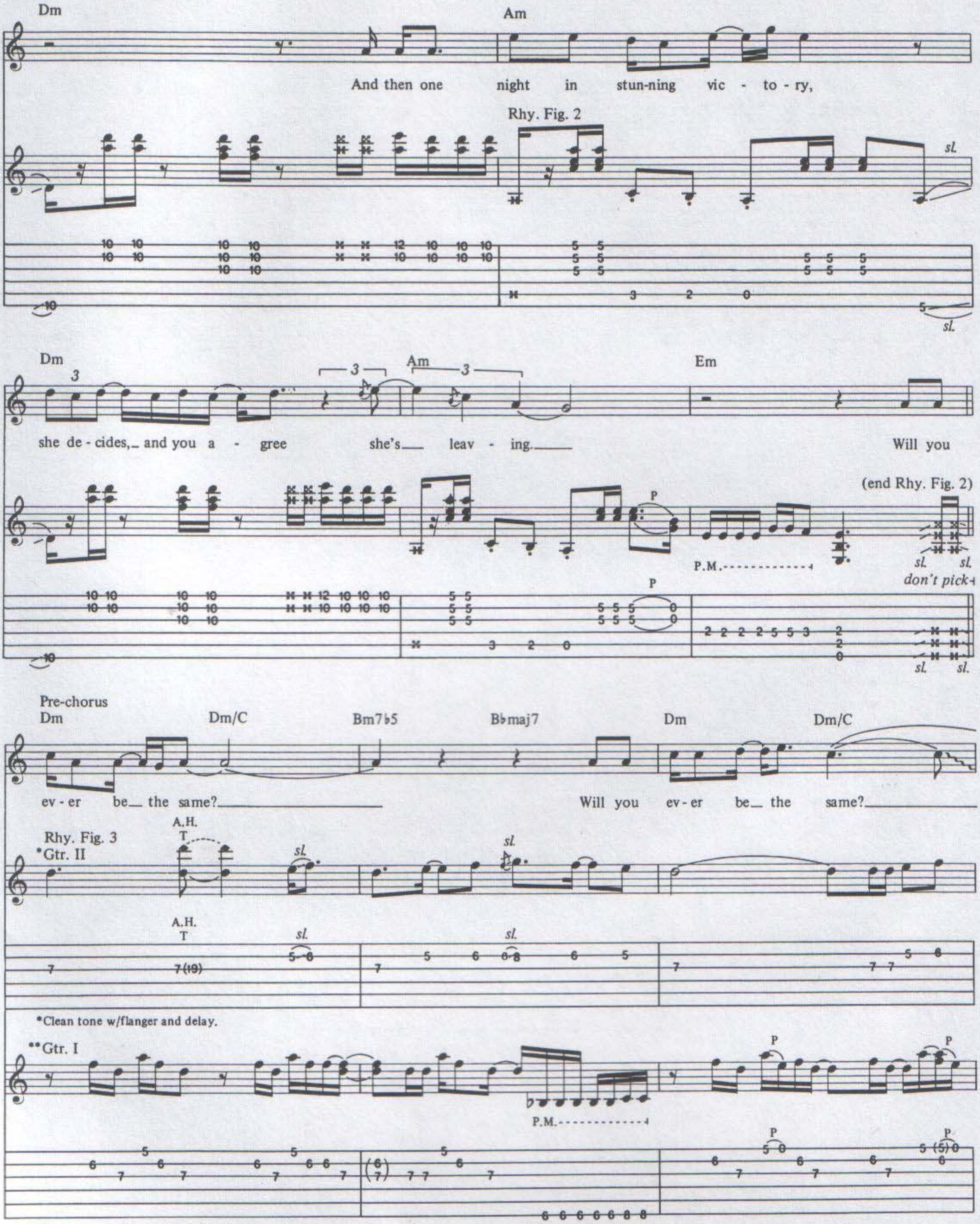
Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH


Moderately ♩ = 96
Intro
(Bass & drums)
4
N.C.(Am)
*Gtr. I
** mf mp
sl. sl. sl.
Fdbk.
(Dm)
(Am)
Fdbk. pitch: E
Fdbk. pitch: A
(Spoken:) Does it seem cold in here to you?
Aw, man.
What's there to do tonight, anything?
mf mp
Gimme another cigarette over here.
Is there anything left in that bottle?
Yeah. Over here, man.
w/slight fdbk.

*All gtrs. in standard tuning.
**Vol. knob swell.

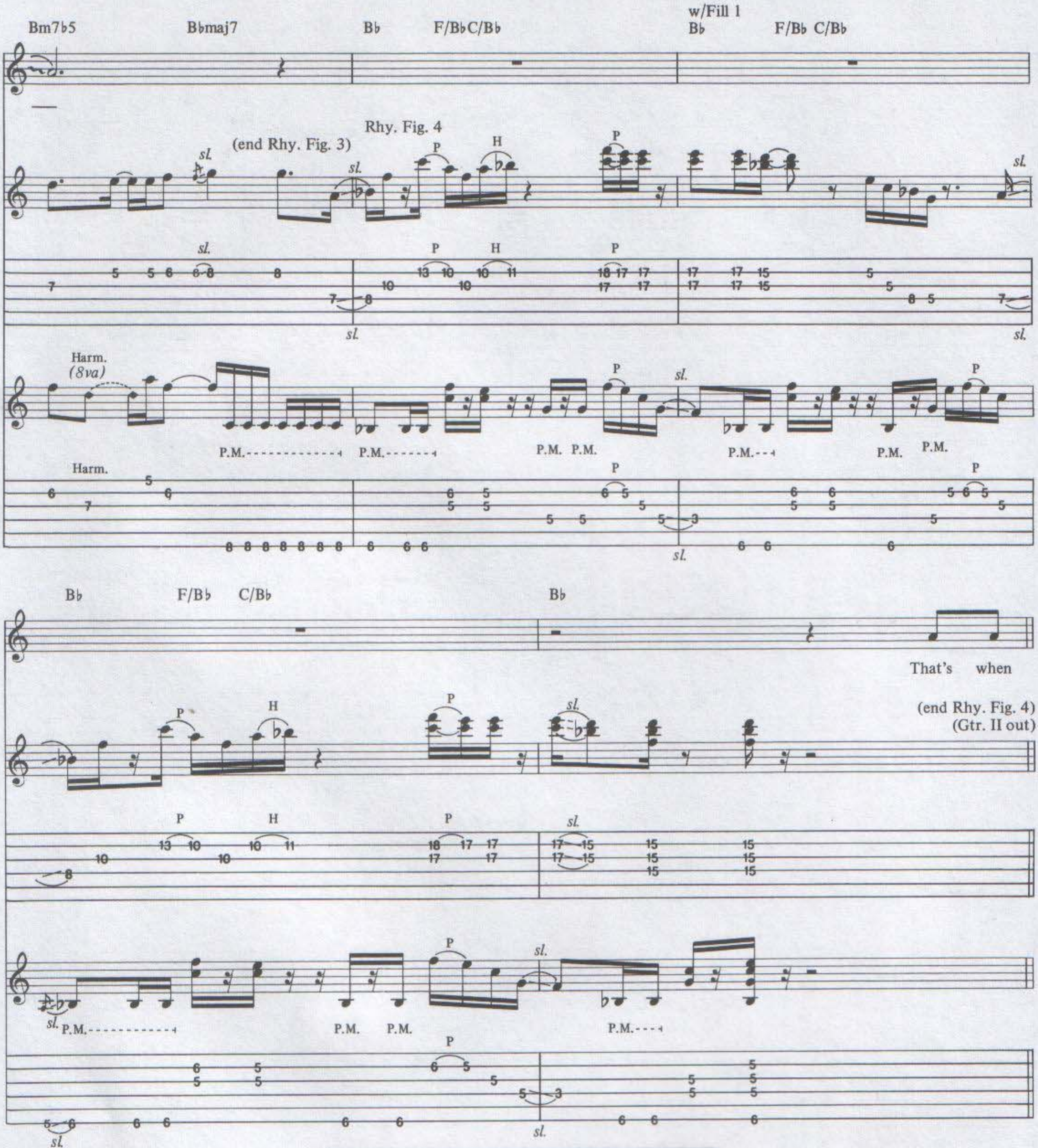
© 1981 VAN HALEN MUSIC (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
This Arrangement © 1993 VAN HALEN MUSIC and DIAMOND DAVE MUSIC
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

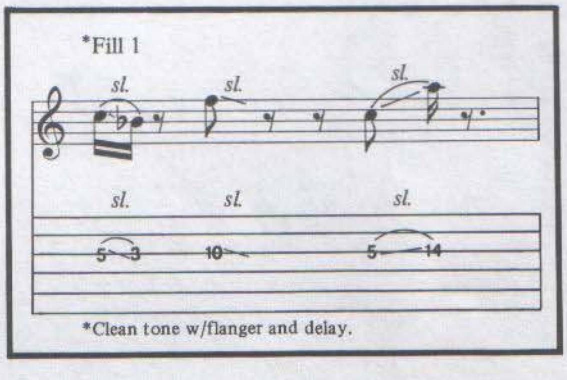

(Am)
(Dm)
Am
Ah,
Fdbk.
sl.
Rhy. Fig. 1
don't pick
Fdbk. pitch: E
Dm
Am
Dm
oh woh, yeah.
P.M.
(end Rhy. Fig. 1)
1st Verse
Am
Dm
Am
Some peo-ple live a-part. They break your heart so damn eas-y.
3
P.M.


Dm
Am
And then one night in stun-ning vic - to - ry,
Rhy. Fig. 2
sl.
Dm
3
3
Am
3
Em
she de - cides,_ and you a - gree she's_ leav - ing._
Will you
(end Rhy. Fig. 2)
P
P.M.
sl.
sl.
don't pick
Pre-chorus
Dm
Dm/C
Bm7♭5
B♭maj7
Dm
Dm/C
ev - er be_ the same?_
Will you ev - er be_ the same?_
Rhy. Fig. 3
*Gtr. II
A.H.
T
sl.
**Gtr. I
P
P.M.

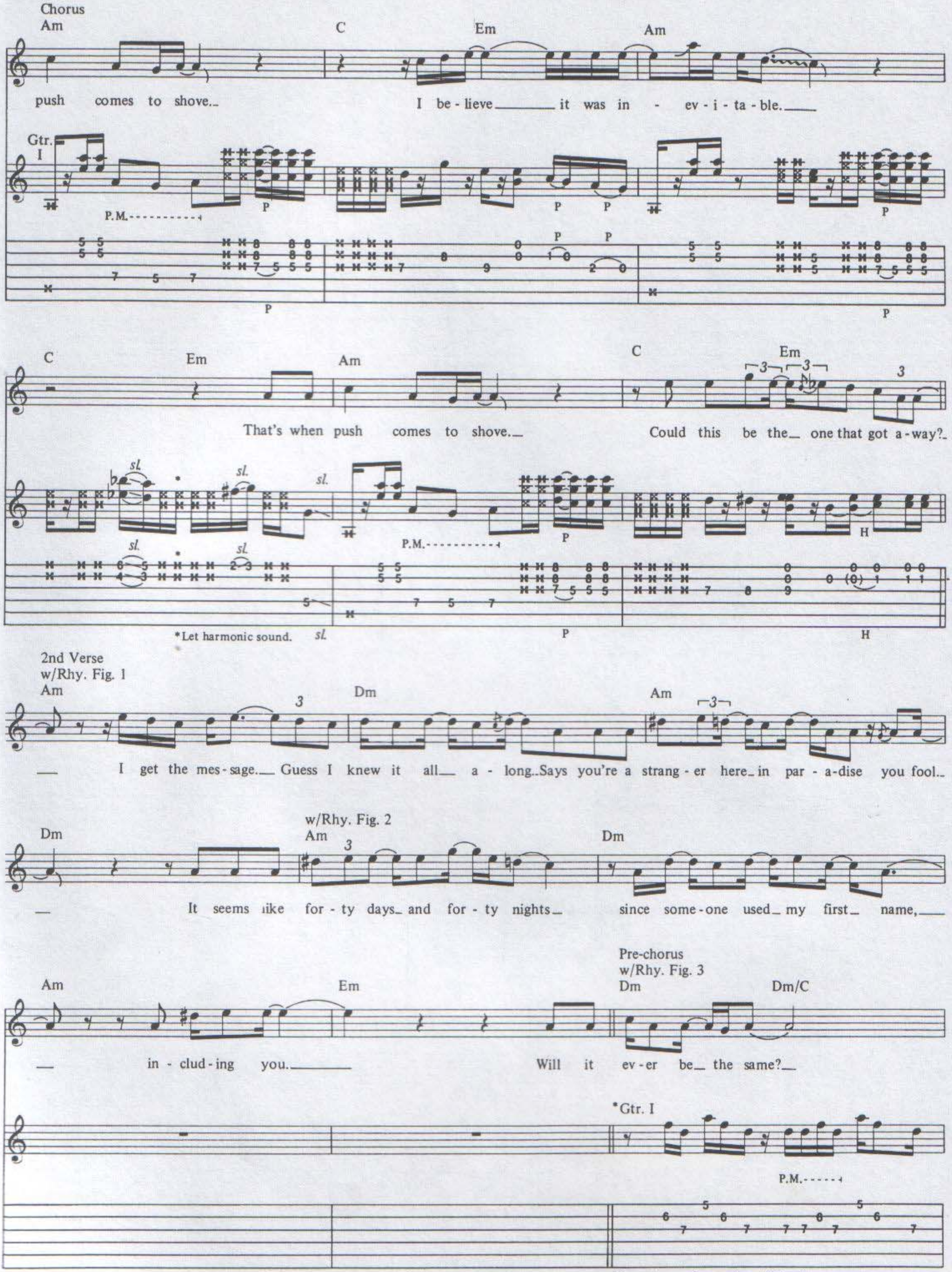
*Clean tone w/flanger and delay.

**Two gtrs. arr. for one (next 4 bars).


Bm7♭5
B♭maj7
B♭
F/B♭C/B♭
w/Fill 1
B♭
F/B♭ C/B♭
Rhy. Fig. 4
(end Rhy. Fig. 3)
sl.
P
H
Harm.
(8va)
P.M.
B♭
F/B♭
C/B♭
B♭
That's when
(end Rhy. Fig. 4)
(Gtr. II out)

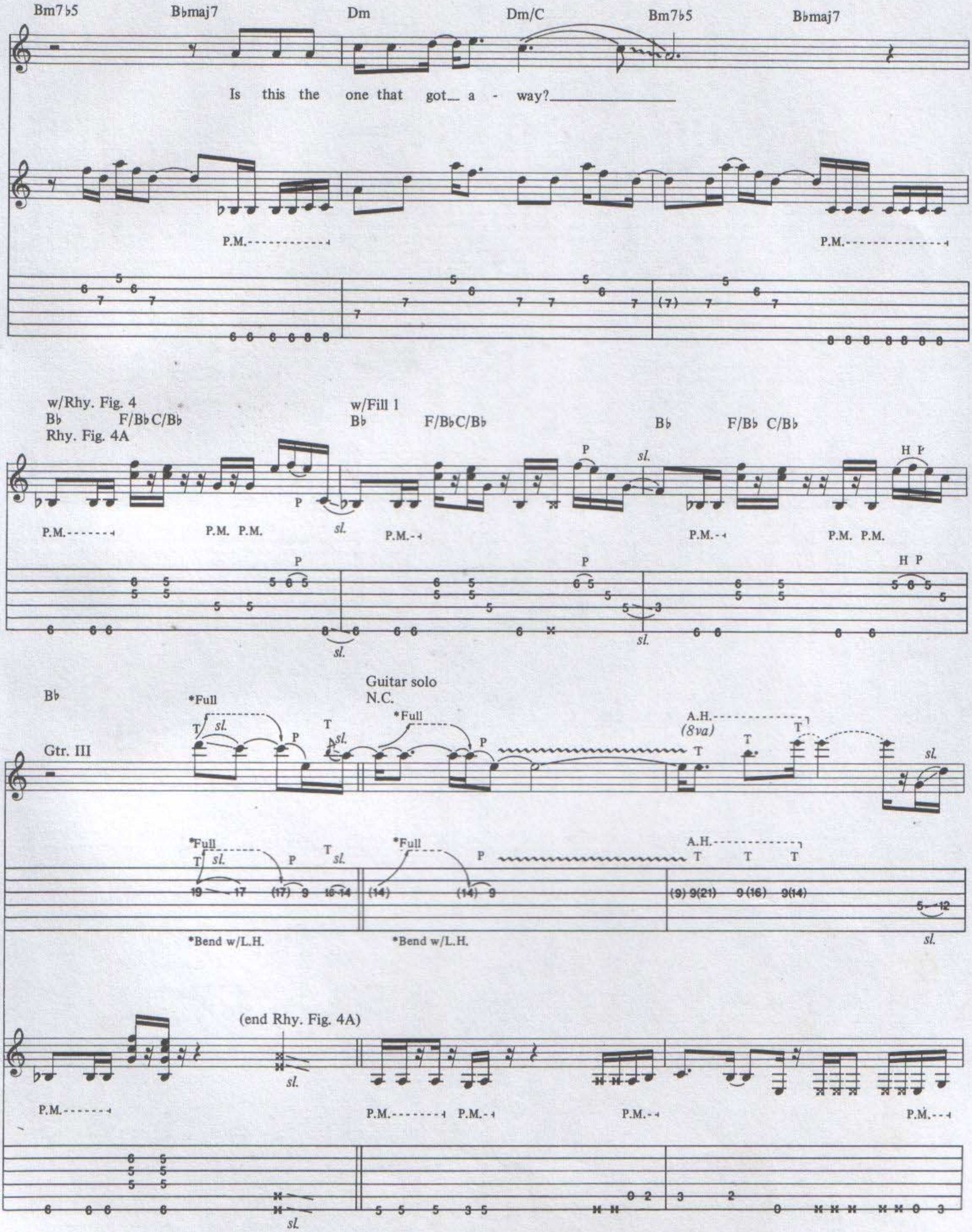

*Fill 1
sl.
sl.
sl.

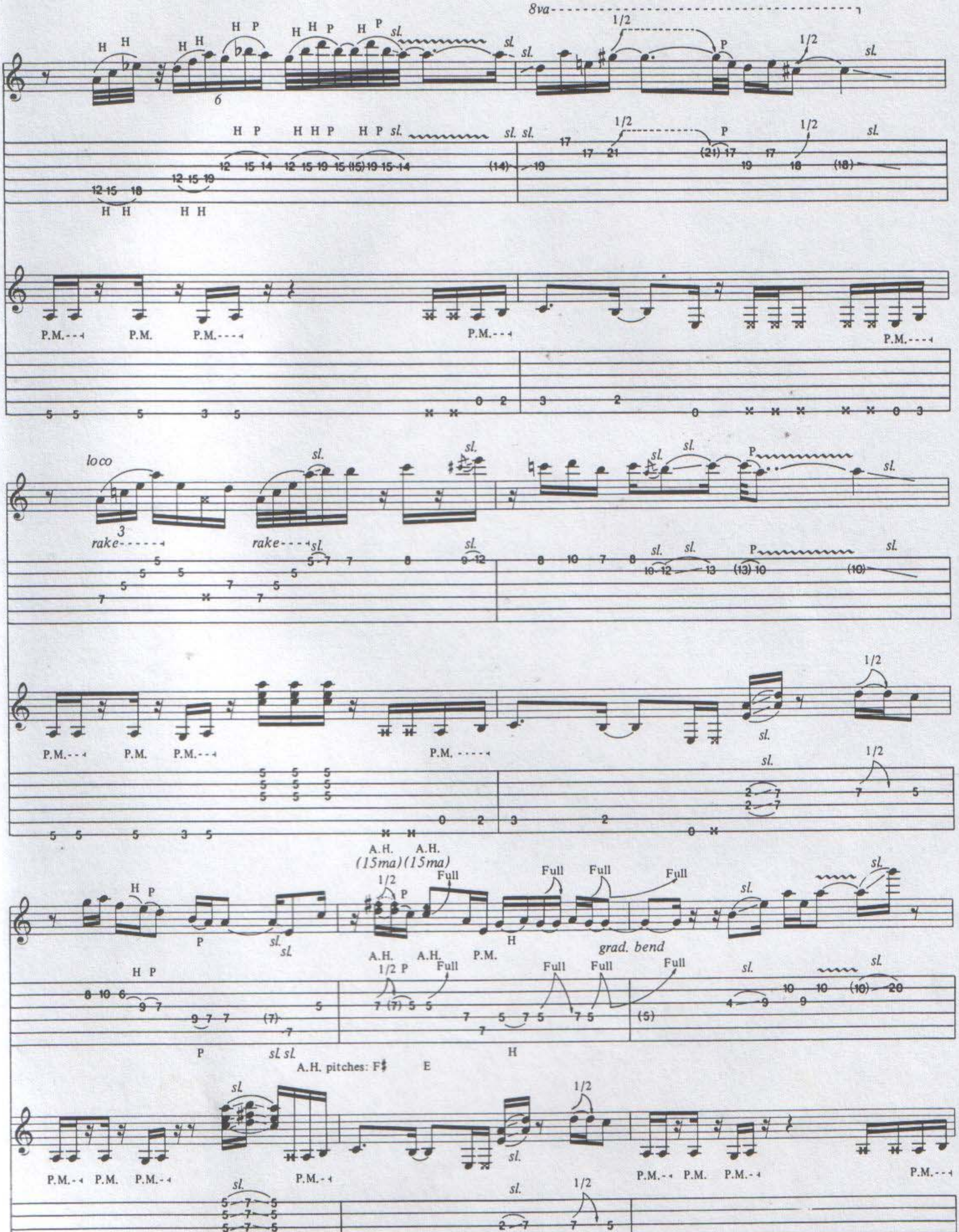
*Clean tone w/flanger and delay.

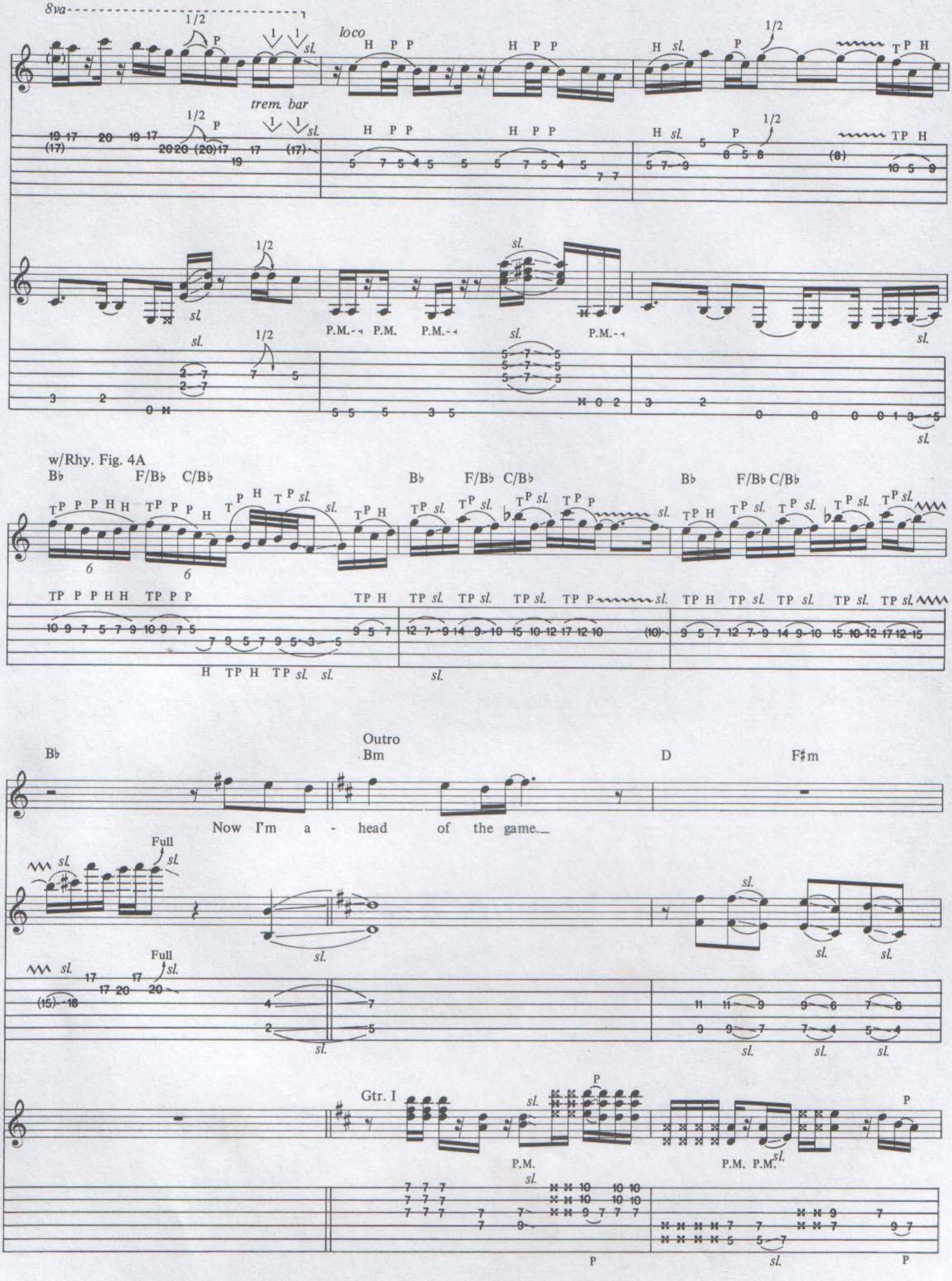

Chorus
Am
C
Em
Am
push comes to shove._
I be - lieve ___ it was in - ev - i - ta - ble. ___
Gtr. I
P.M.
P
P
P
C
Em
Am
C
Em
That's when push comes to shove._
Could this be the_ one that got a - way?_
sl.
H
2nd Verse
w/Rhy. Fig. 1
Am
Dm
Am
I get the mes - sage._ Guess I knew it all_ a - long._Says you're a strang - er here_ in par - a-dise you fool._
Dm
w/Rhy. Fig. 2
Am
Dm
It seems like for - ty days_ and for - ty nights_ since some - one used_ my first_ name, ___
Am
Em
Pre-chorus
w/Rhy. Fig. 3
Dm
Dm/C
in - clud - ing you. ___
Will it ev - er be_ the same?_
*Gtr. I
P.M.

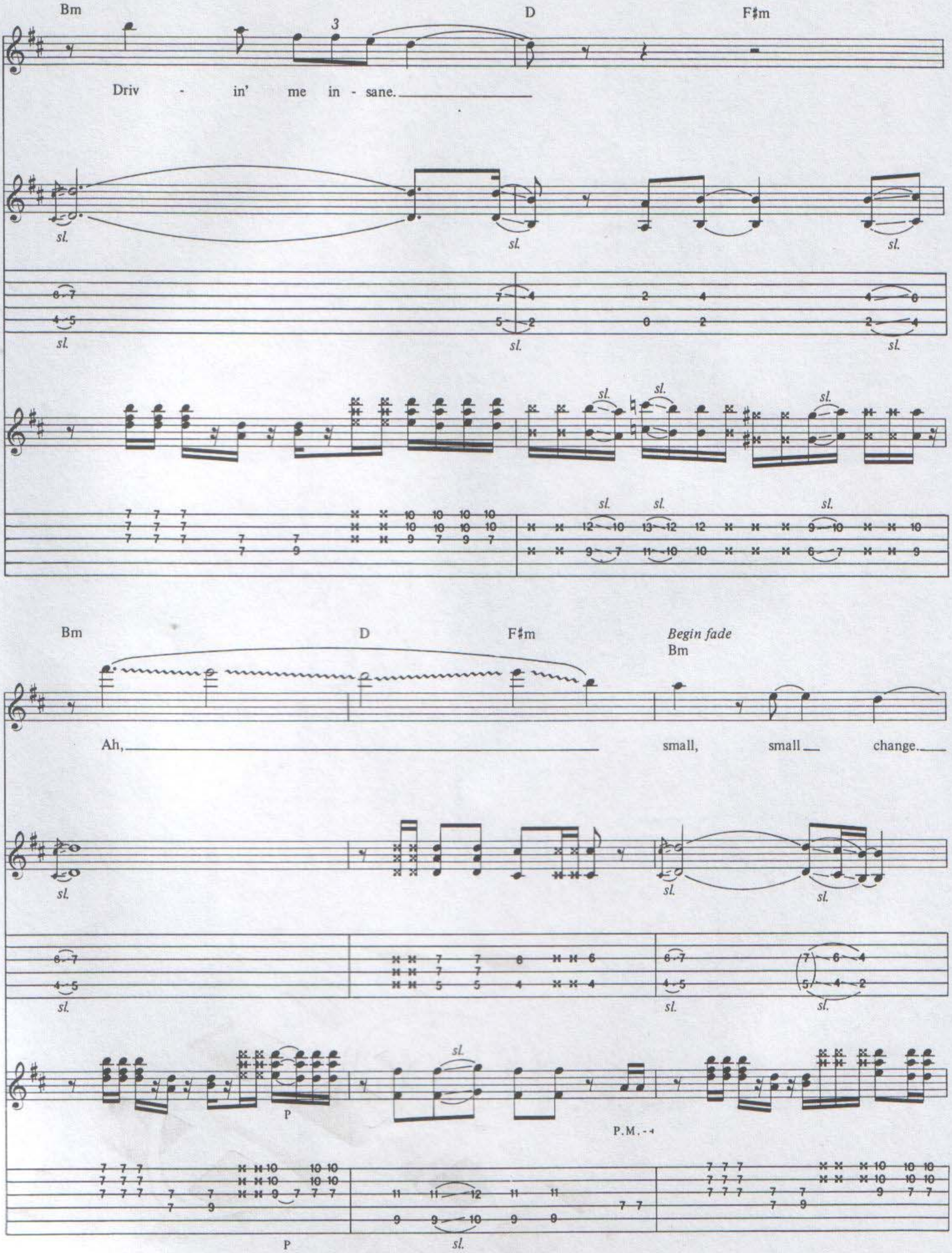
*Let harmonic sound.

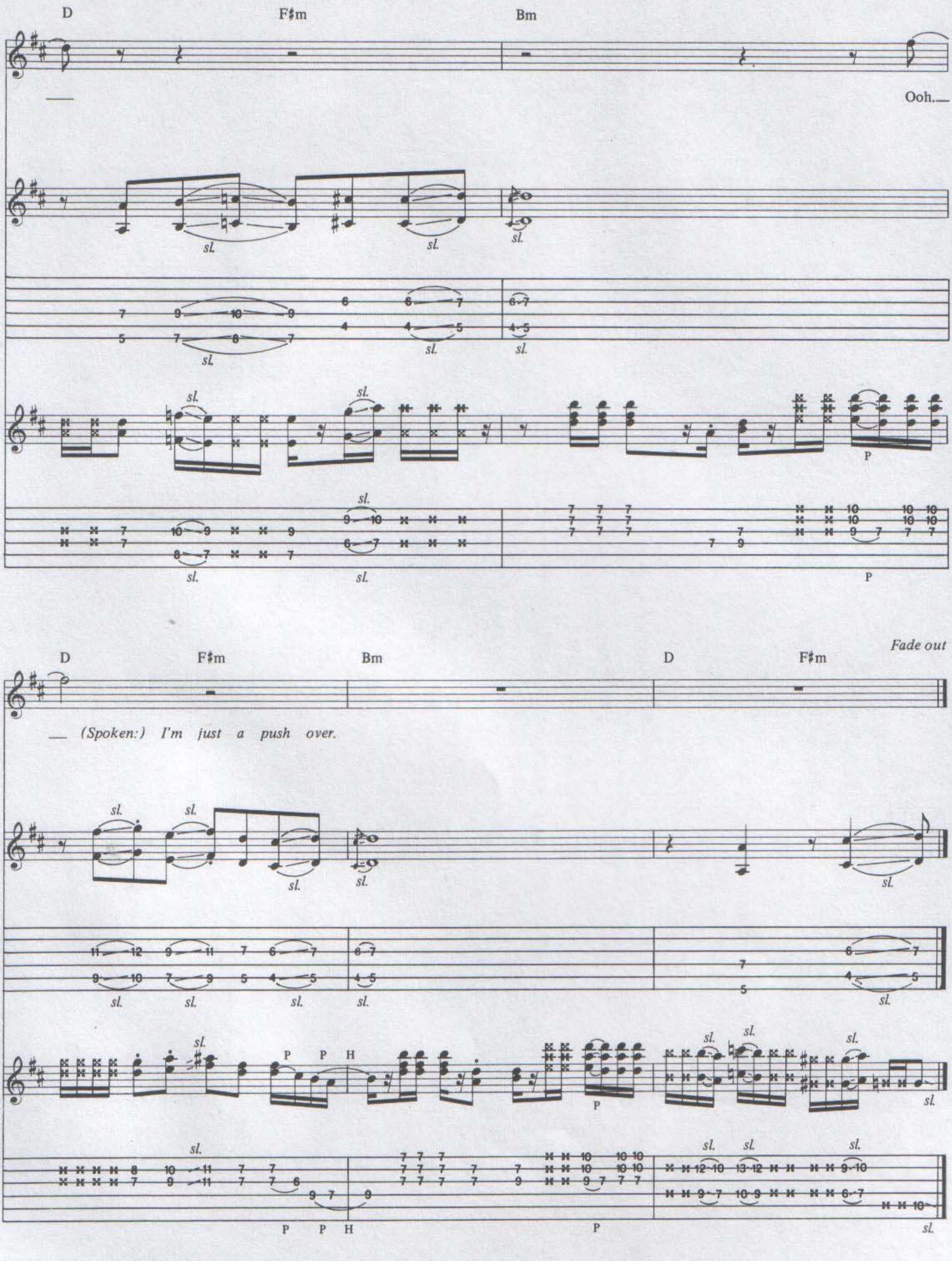
*Two gtrs. arr. for one (next 4 bars).


Bm7♭5
B♭maj7
Dm
Dm/C
Bm7♭5
B♭maj7
Is this the one that got_ a - way?
P.M.
w/Rhy. Fig. 4
B♭ F/B♭ C/B♭
Rhy. Fig. 4A
w/Fill 1
B♭ F/B♭C/B♭
B♭ F/B♭ C/B♭
P
sl.
H P
P.M. P.M.
B♭
Gtr. III
Guitar solo
N.C.
*Full
T
sl.
A.H.
(8va)
*Bend w/L.H.
(end Rhy. Fig. 4A)


8va
H H
H H
H P
H H P
H P
sl.
1/2
P
6
P.M.
loco
rake
3
A.H.
(15ma)(15ma)
Full
grad. bend
A.H. pitches: F♯ E


8va
loco
trem. bar
1/2
H P P
H sl. P TP H
P.M.
sl.
w/Rhy. Fig. 4A
B♭
F/B♭
C/B♭
TP P P H H
6
H TP H TP sl. sl.
Outro
Bm
D
F♯m
Now I'm a - head of the game.
Full
Gtr. I
P.M.
P


Bm
D
F♯m
Driv - in' me in - sane.
sl.
3
Bm
D
F♯m
Begin fade
Bm
Ah,
small, small
change.
P
P.M.
sl.

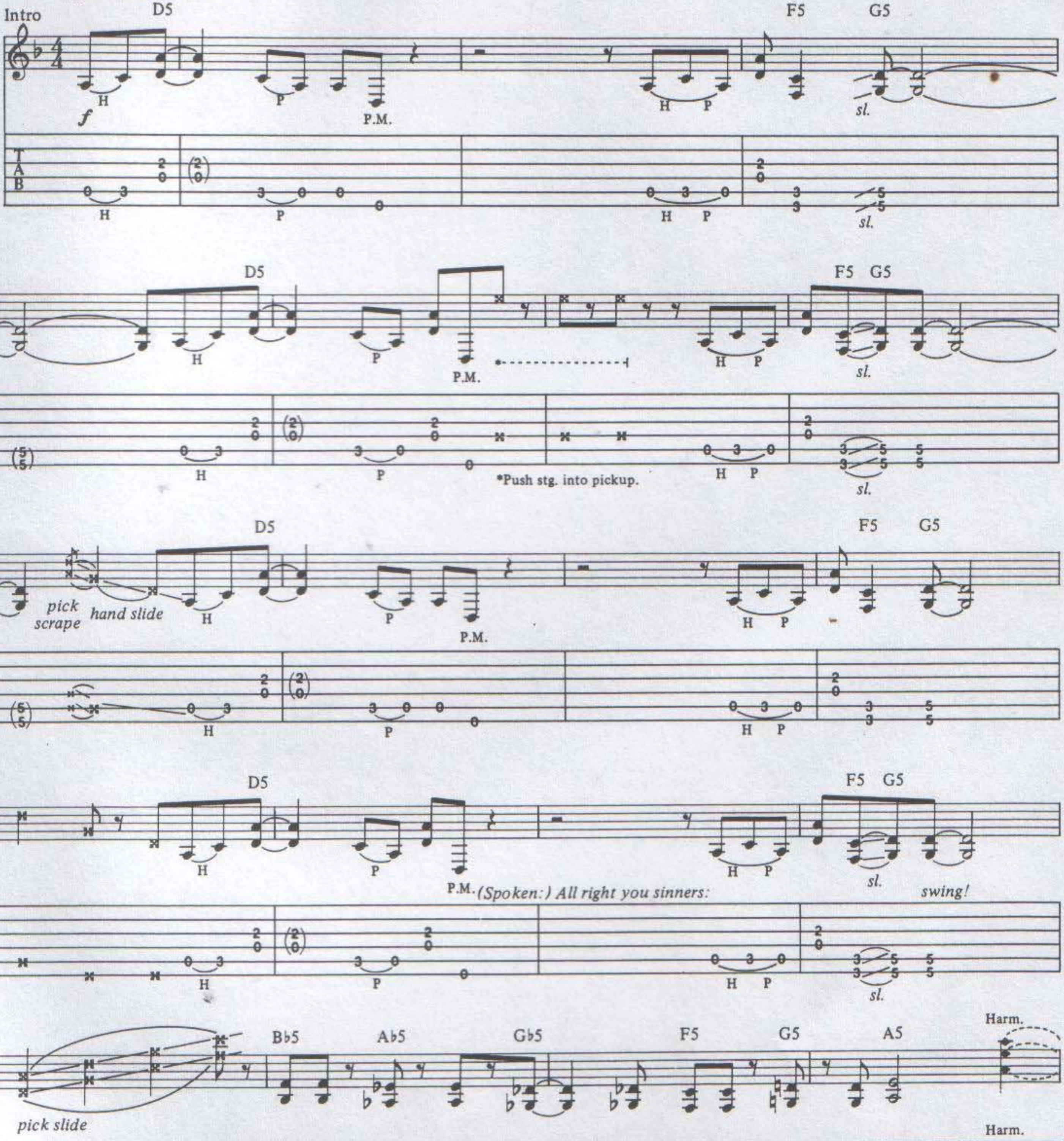

D
F♯m
Bm
Ooh.
D
F♯m
Bm
D
F♯m
Fade out
(Spoken:) I'm just a push over.
sl.
P
H

SINNER'S SWING!

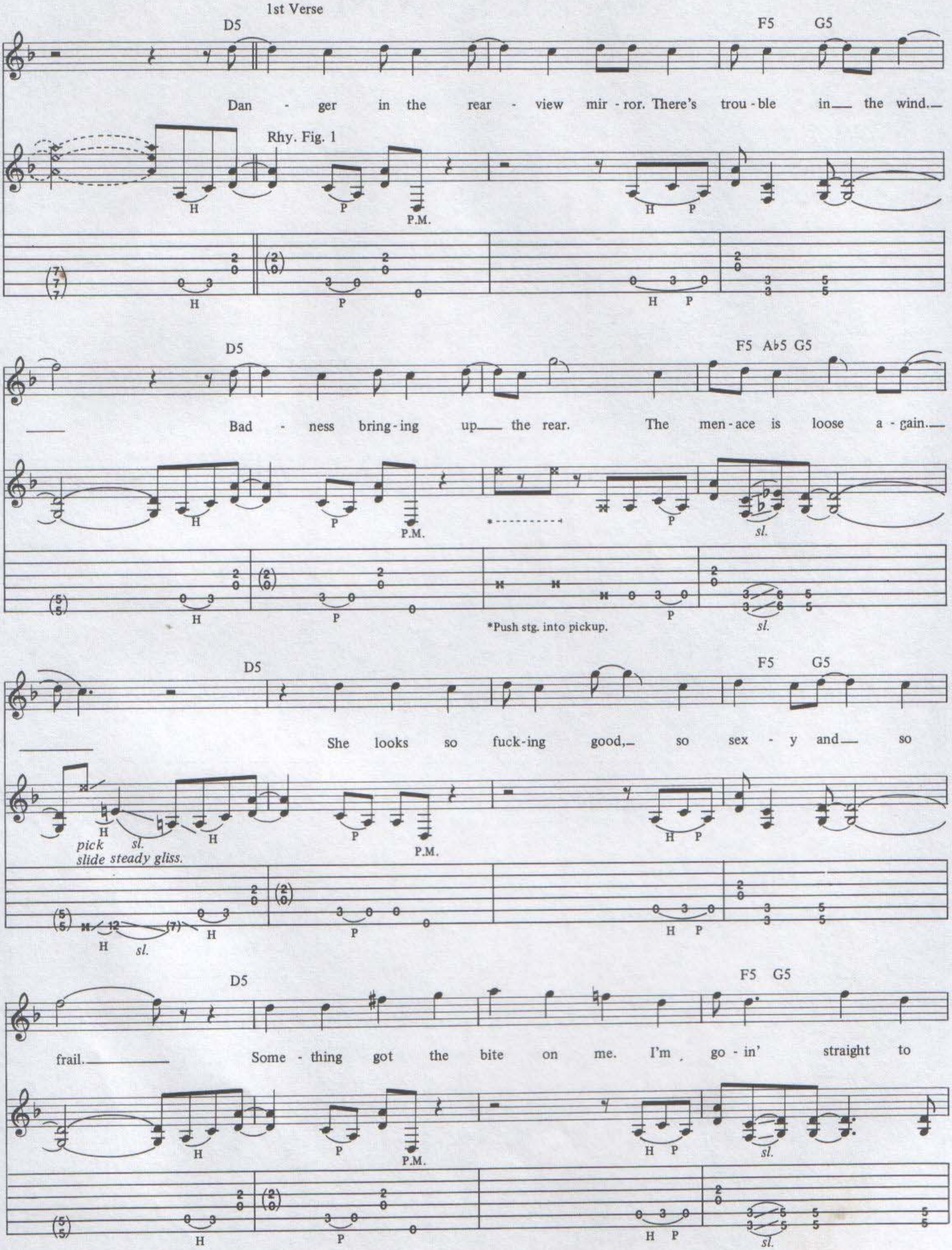
Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:
⑥= D♭ ③= G♭
⑤= A♭ ②= B♭
④= D♭ ①= E♭

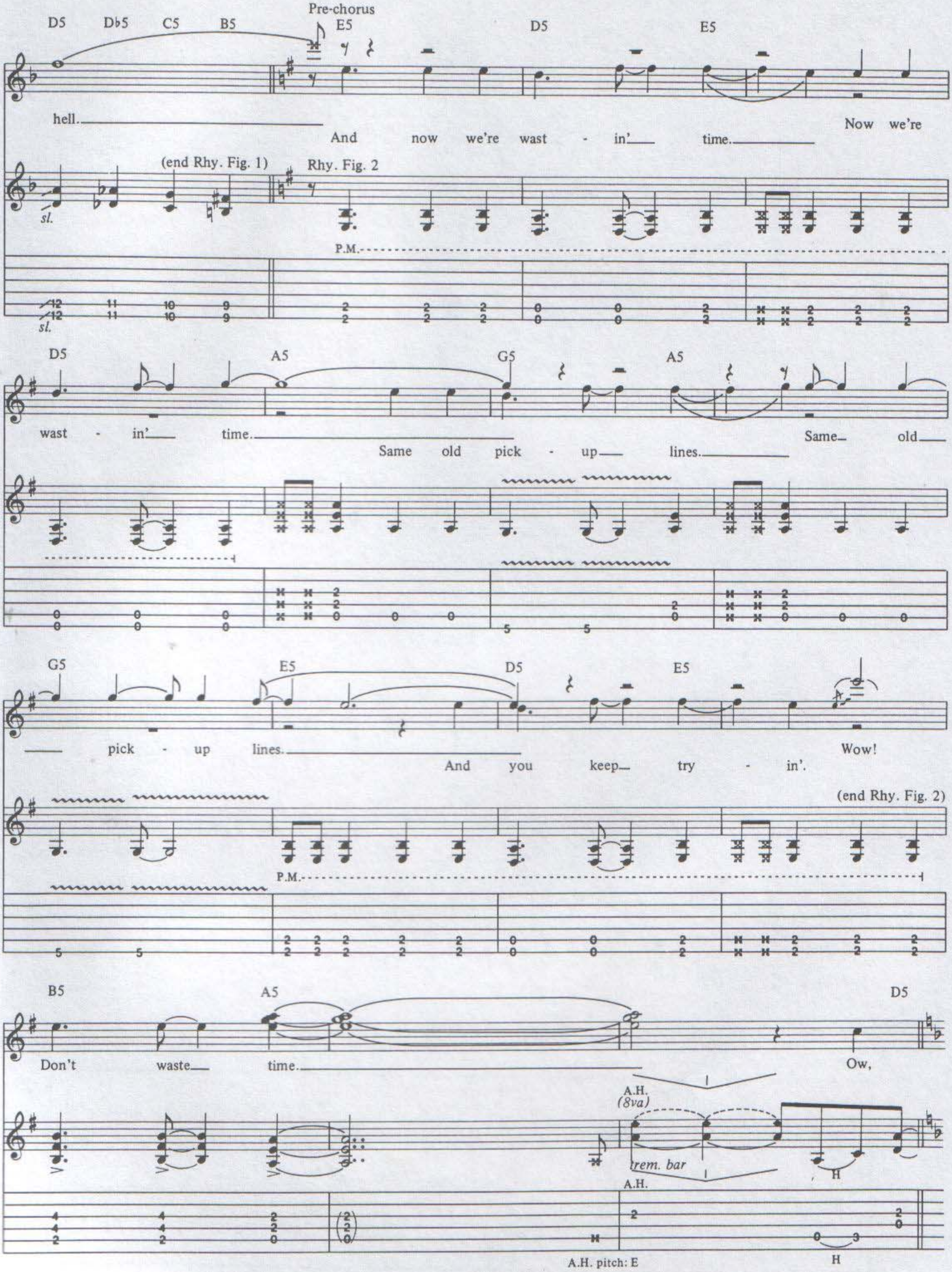
Fast Rock ♩ = 240
Triplet feel (♫ = ♩ ♪ in triplet)

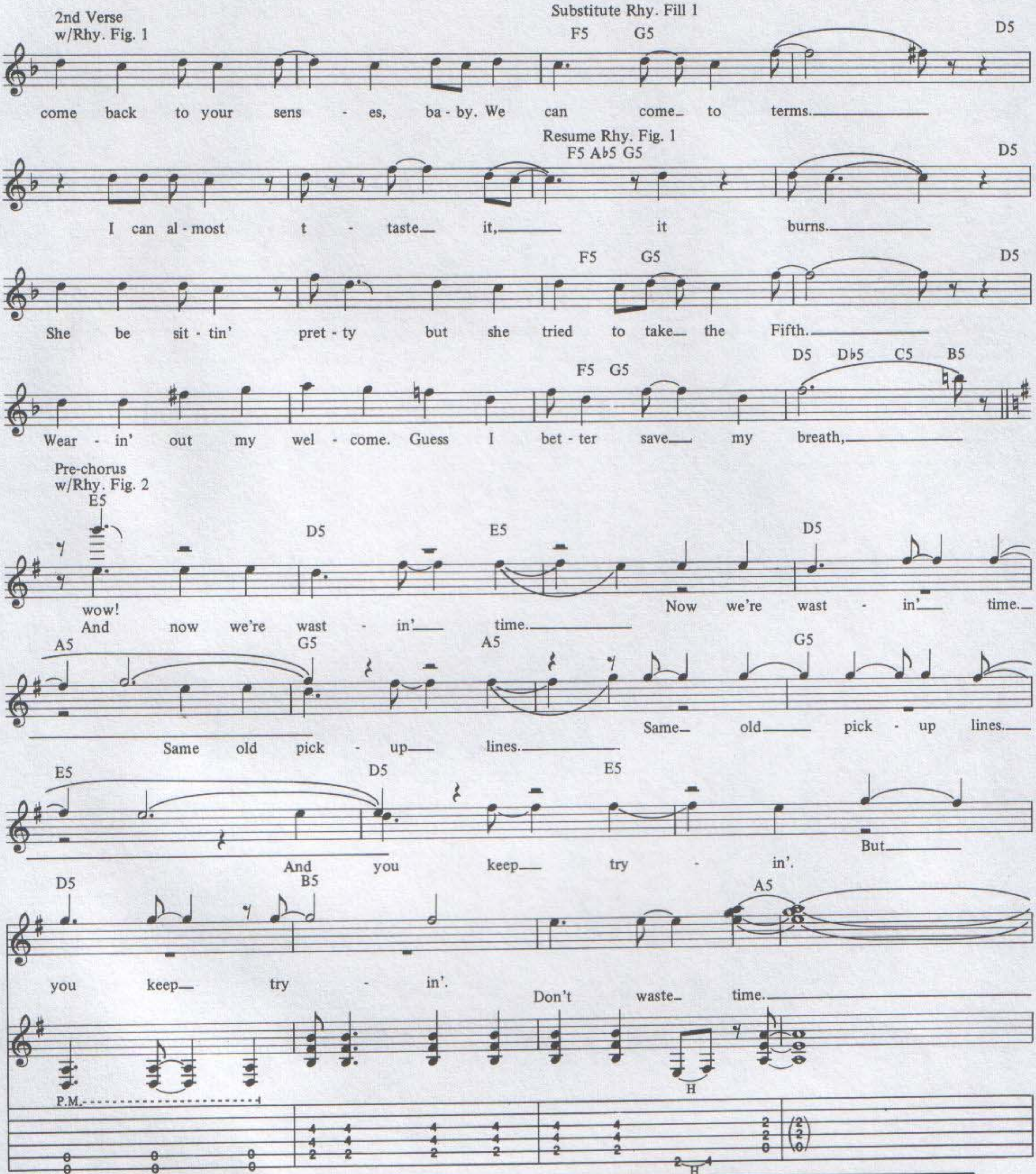

Intro
D5
F5
G5
f
H
P
P.M.
sl.
*Push stg. into pickup.
pick scrape
hand slide
(Spoken:) All right you sinners:
swing!
pick slide
B♭5
A♭5
G♭5
A5
Harm.
T
A
B

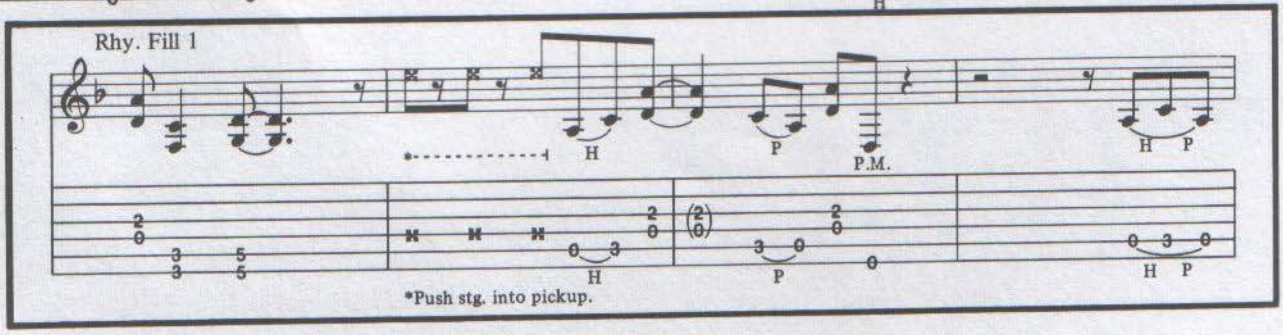
© 1981 YESSUP MUSIC COMPANY (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

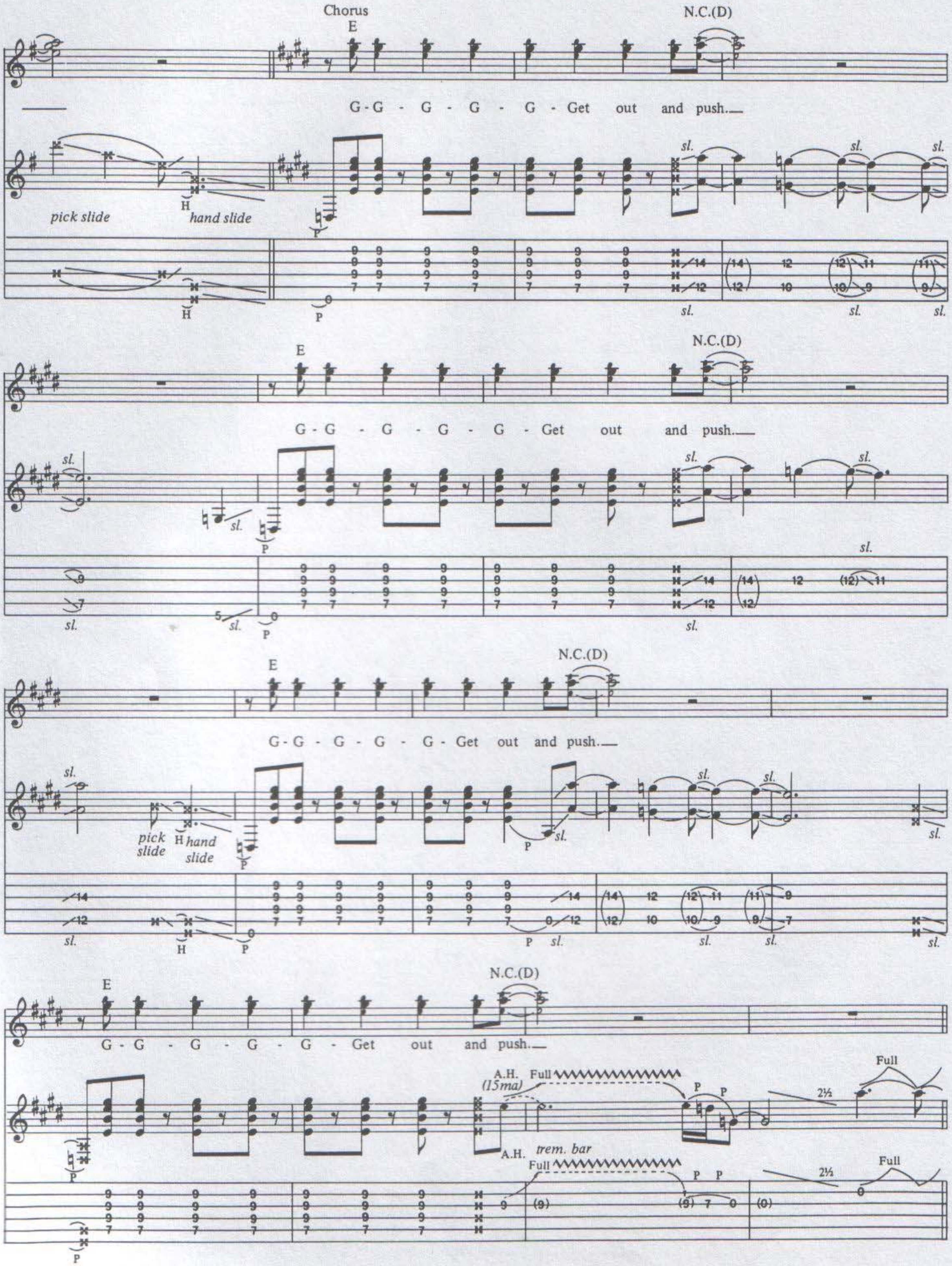

1st Verse
D5
F5 G5
Dan - ger in the rear - view mir - ror. There's trou - ble in the wind.
Rhy. Fig. 1
H
P
P.M.
D5
F5 A♭5 G5
Bad - ness bring - ing up the rear. The men - ace is loose a - gain.
sl.
D5
F5 G5
She looks so fuck - ing good, so sex - y and so
pick slide
sl.
steady gliss.
D5
F5 G5
frail. Some - thing got the bite on me. I'm go - in' straight to

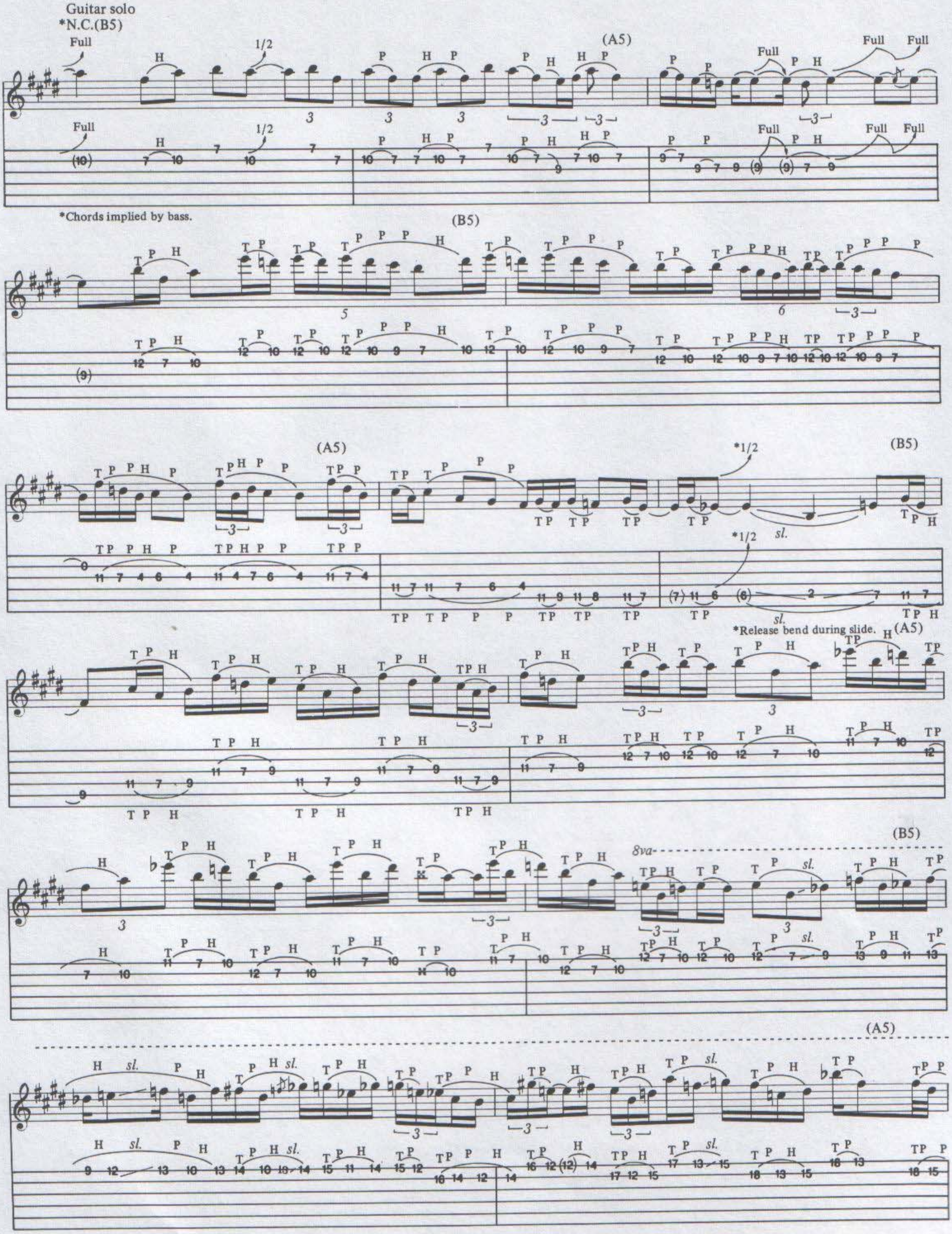
*Push stg. into pickup.


Pre-chorus
D5
D♭5
C5
B5
E5
D5
E5
hell.
And now we're wast - in' time.
Now we're
(end Rhy. Fig. 1)
Rhy. Fig. 2
sl.
P.M.
D5
A5
G5
A5
wast - in' time.
Same old pick - up lines.
Same old
G5
E5
D5
E5
pick - up lines.
And you keep try - in'.
Wow!
(end Rhy. Fig. 2)
P.M.
B5
A5
D5
Don't waste time.
Ow,
A.H.
(8va)
trem. bar
H
A.H.
H
A.H. pitch: E


2nd Verse
w/Rhy. Fig. 1
Substitute Rhy. Fill 1
F5 G5
D5
come back to your sens - es, ba - by. We can come_ to terms.
Resume Rhy. Fig. 1
F5 Ab5 G5
D5
I can al - most t - taste_ it, it burns.
F5 G5
D5
She be sit - tin' pret - ty but she tried to take_ the Fifth.
F5 G5
D5 Db5 C5 B5
Wear - in' out my wel - come. Guess I bet - ter save_ my breath,
Pre-chorus
w/Rhy. Fig. 2
E5
D5
E5
D5
wow!
And now we're wast - in'_ time.
Now we're wast - in'_ time._
A5
G5
A5
G5
Same old pick - up_ lines.
Same_ old pick - up lines._
E5
D5
E5
And you keep_ try - in'.
But_
D5
B5
A5
you keep_ try - in'.
Don't waste_ time.
H
P.M.
H

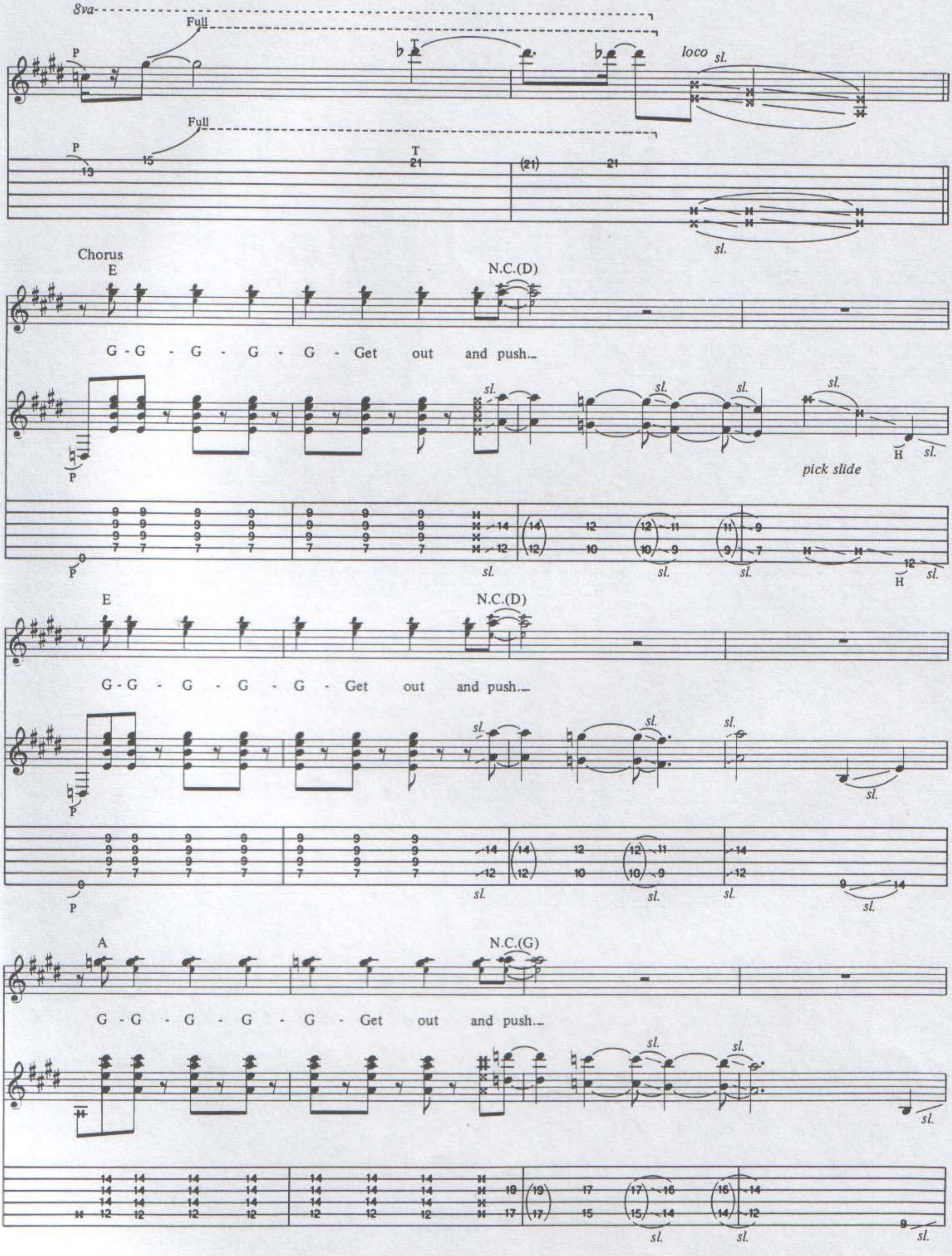

Rhy. Fill 1
H
P
P.M.
H P
H
P
H P
*Push stg. into pickup.

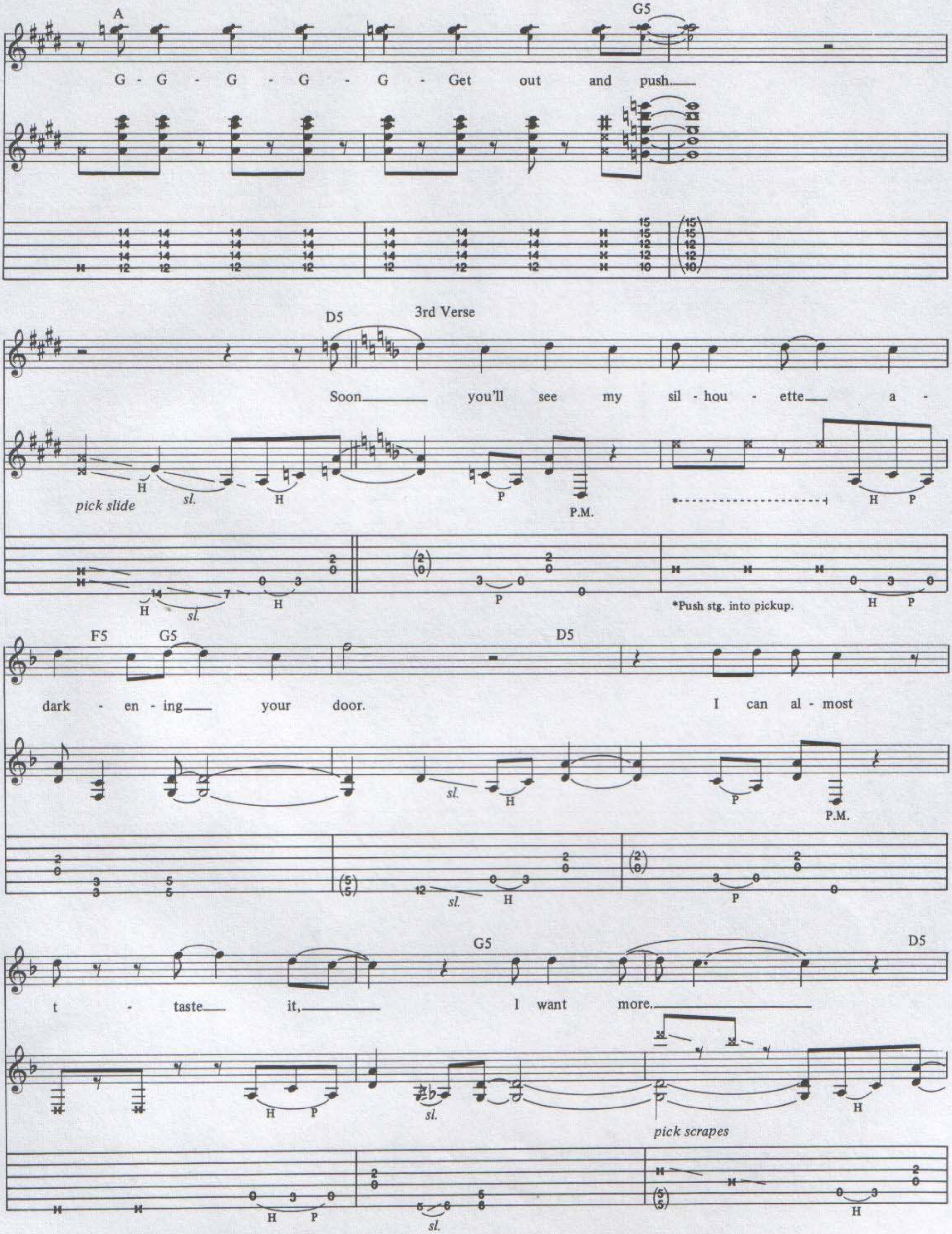

Chorus
E
N.C.(D)
G - G - G - G - G - Get out and push.
pick slide
hand slide
H
P
sl.
E
N.C.(D)
G - G - G - G - G - Get out and push.
E
N.C.(D)
G - G - G - G - G - Get out and push.
pick slide
H hand slide
E
N.C.(D)
G - G - G - G - G - Get out and push.
A.H.
(15ma)
Full
trem. bar
2½
Full

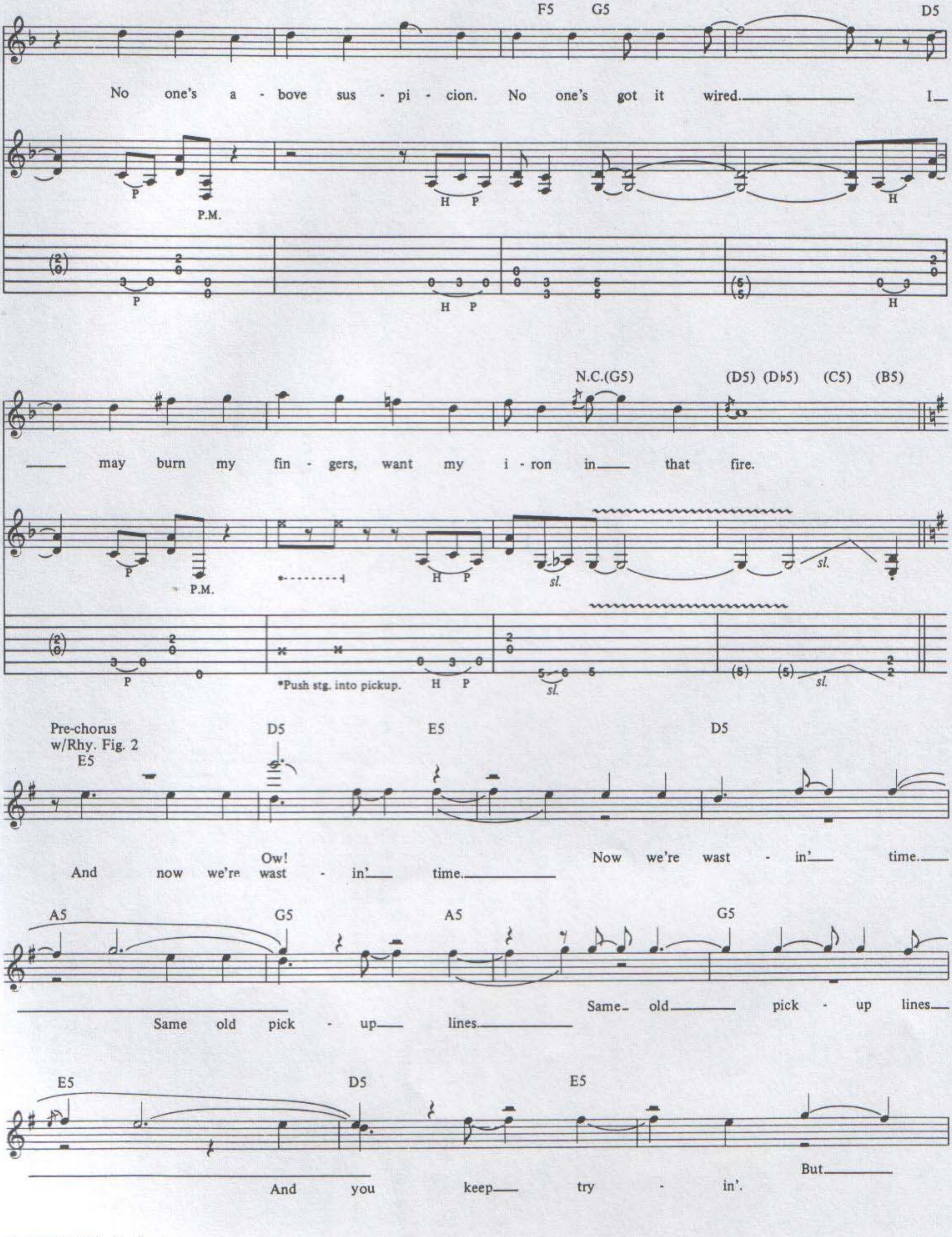

Guitar solo
*N.C.(B5)
(A5)
(B5)
Full
1/2
*1/2
sl.
8va
H
P
T

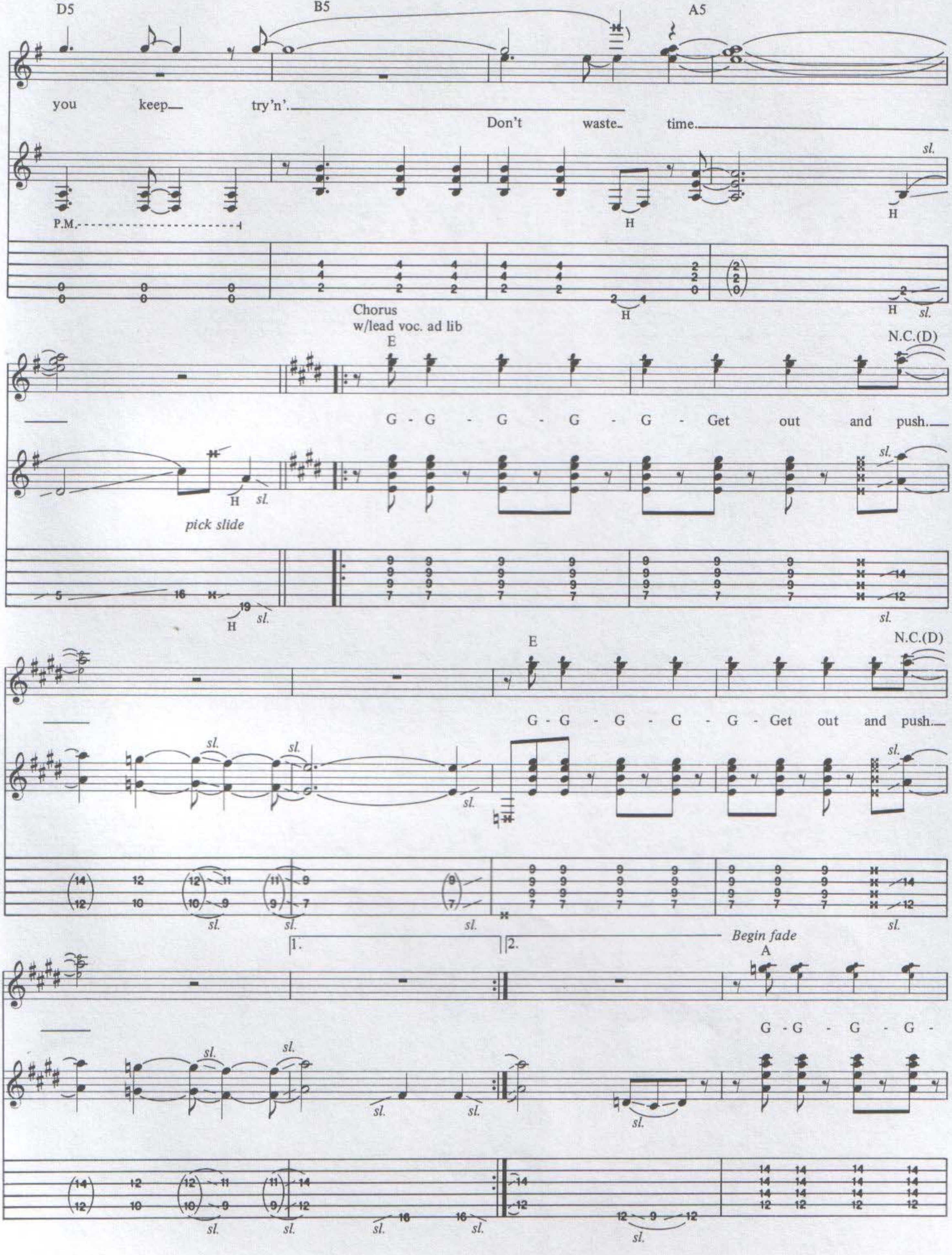
*Chords implied by bass.

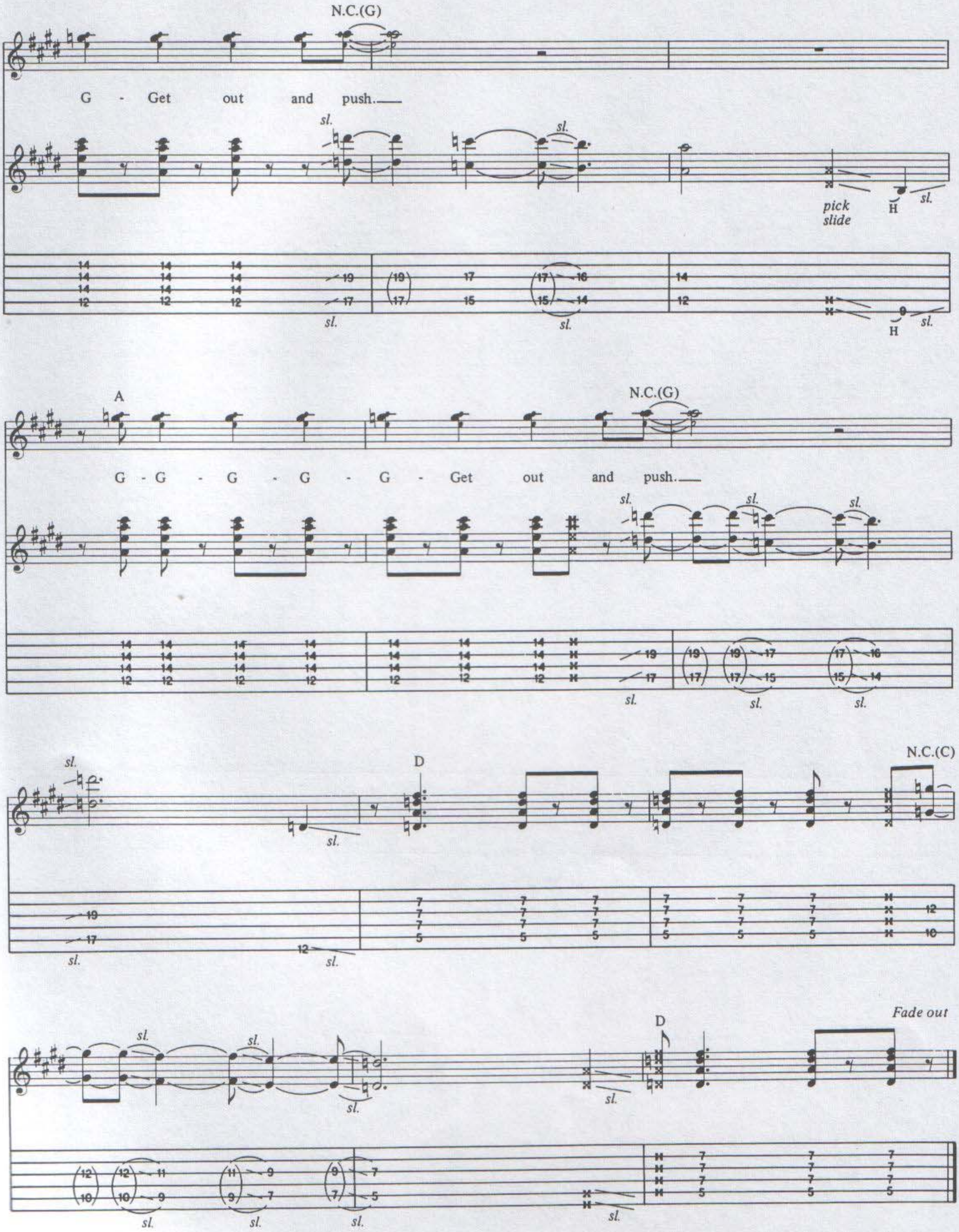
*Release bend during slide.


8va
Full
loco
sl.
P
T
Chorus
E
N.C.(D)
G - G - G - G - G - Get out and push...
pick slide
H
E
N.C.(D)
G - G - G - G - G - Get out and push...
A
N.C.(G)
G - G - G - G - G - Get out and push...


A
G5
G - G - G - G - G - Get out and push
D5
3rd Verse
Soon you'll see my sil - hou - ette a -
pick slide
sl.
H
P
P.M.
*Push stg. into pickup.
F5
G5
D5
dark - en - ing your door.
I can al - most
t - taste it,
G5
I want more.
D5
pick scrapes


F5 G5 D5
No one's a - bove sus - pi - cion. No one's got it wired. I
P
P.M.
H P
H
N.C.(G5) (D5) (D♭5) (C5) (B5)
may burn my fin - gers, want my i - ron in that fire.
P.M.
*Push stg. into pickup.
sl.
Pre-chorus
w/Rhy. Fig. 2
E5 D5 E5 D5
Ow!
And now we're wast - in' time.
Now we're wast - in' time.
A5 G5 A5 G5
Same old pick - up lines.
Same old pick - up lines
E5 D5 E5
And you keep try - in'.
But


D5
B5
A5
you keep try'n'.
Don't waste time.
P.M.
H
sl.
Chorus
w/lead voc. ad lib
E
N.C.(D)
G - G - G - G - G - Get out and push.
pick slide
E
N.C.(D)
G - G - G - G - Get out and push.
1.
2.
Begin fade
A
G - G - G - G -

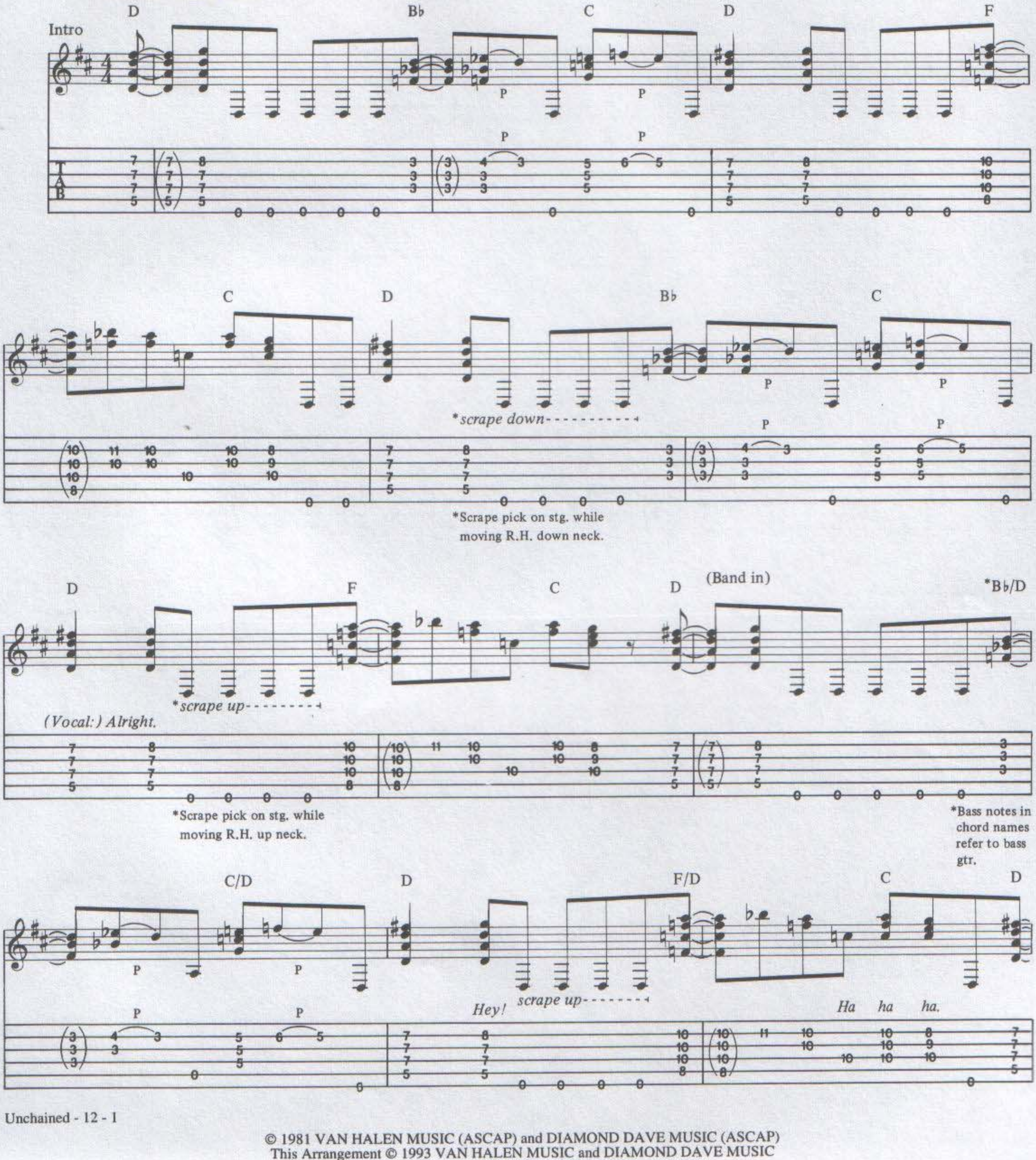

N.C.(G)
G - Get out and push.
sl.
pick slide
H
A
G - G - G - G - G - Get out and push.
D
N.C.(C)
Fade out

UNCHAINED

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down:
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩ = 136

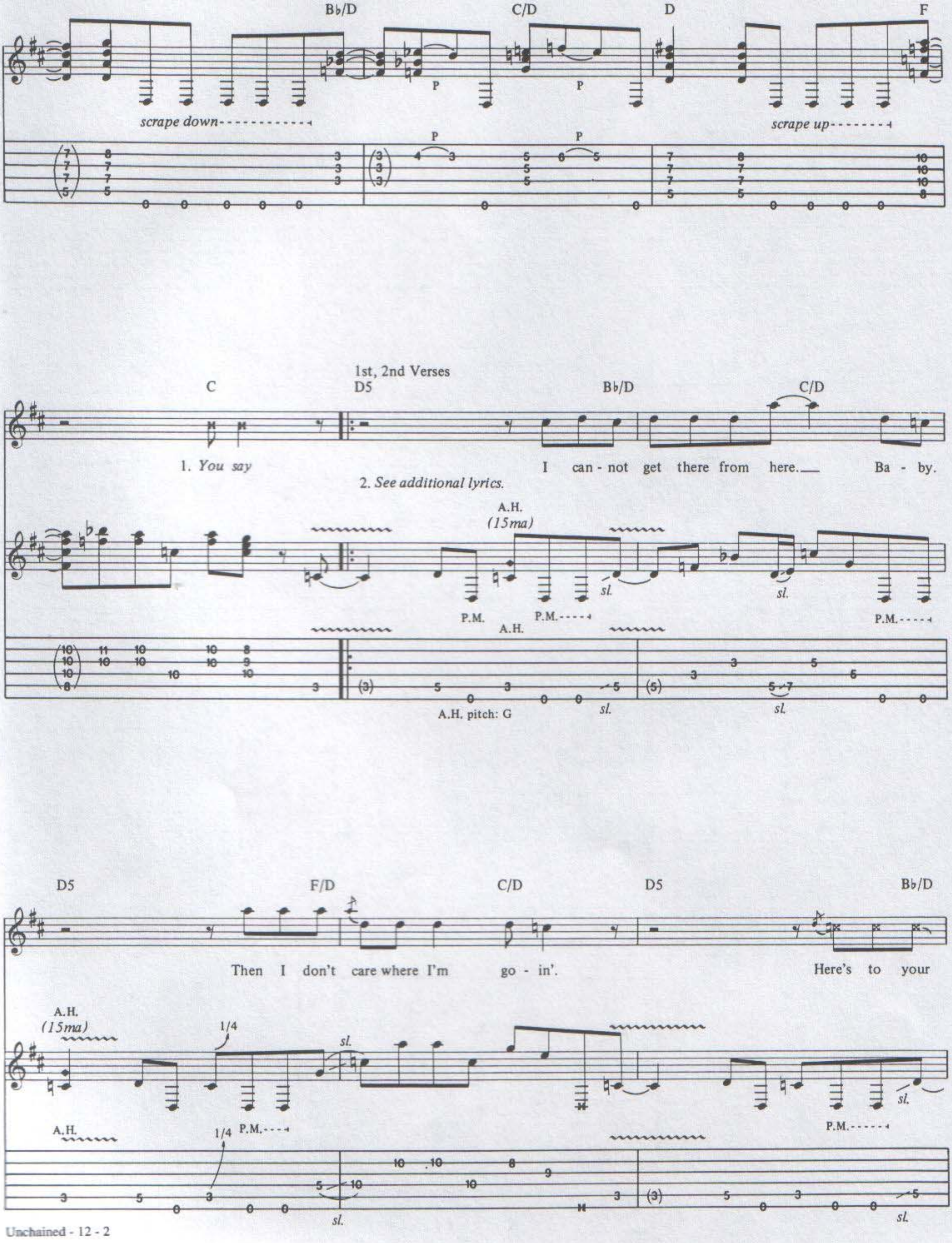

Intro
D
B♭
C
D
F
P
C
D
B♭
C
*scrape down
D
F
C
D
(Band in)
*B♭/D
*scrape up
(Vocal:) Alright.
C/D
D
F/D
C
D
Hey!
scrape up
Ha ha ha.
T
A
B

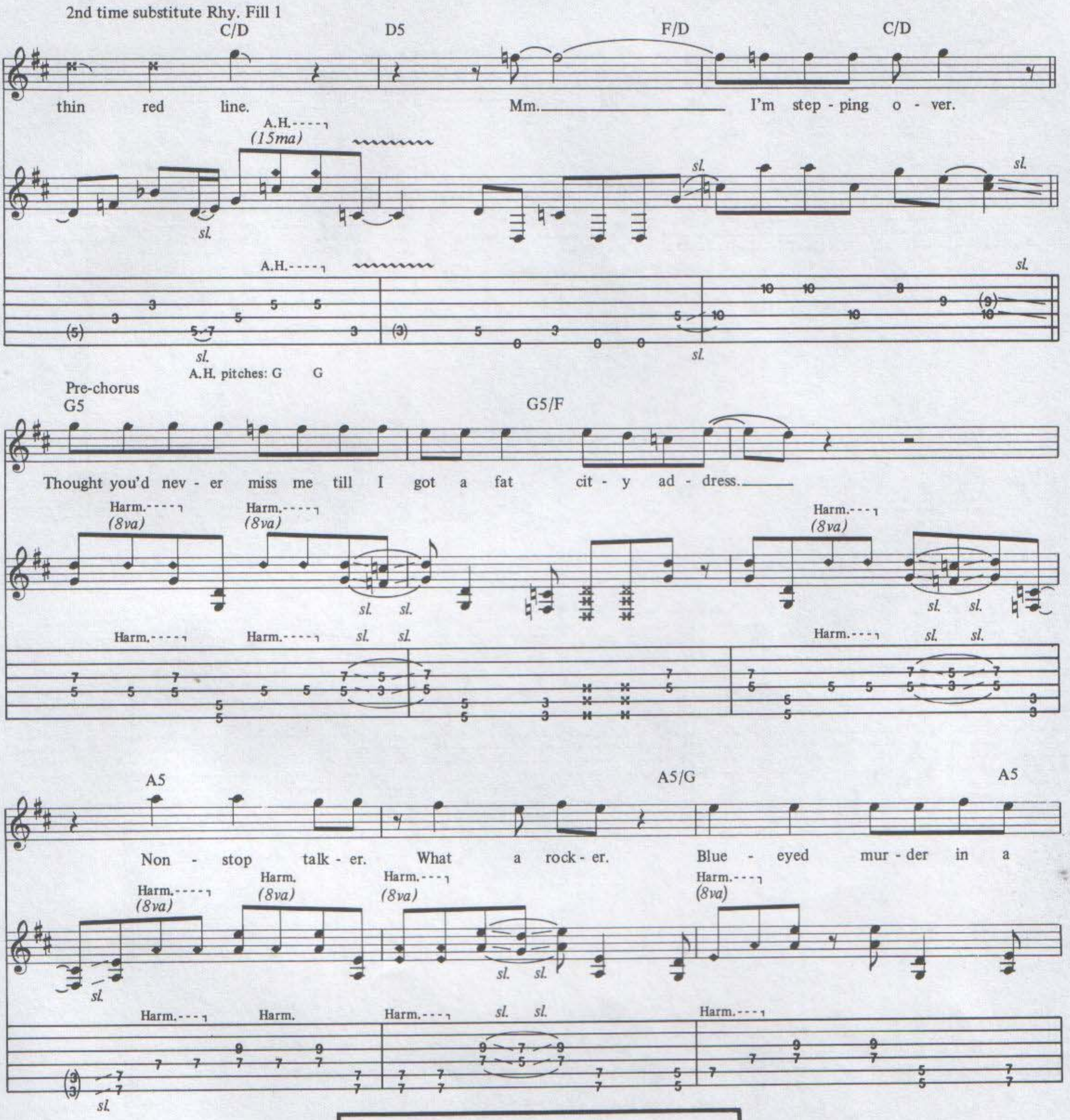
*Scrape pick on stg. while moving R.H. down neck.

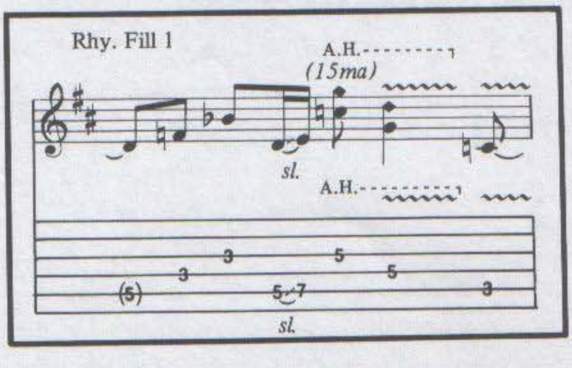
*Scrape pick on stg. while moving R.H. up neck.

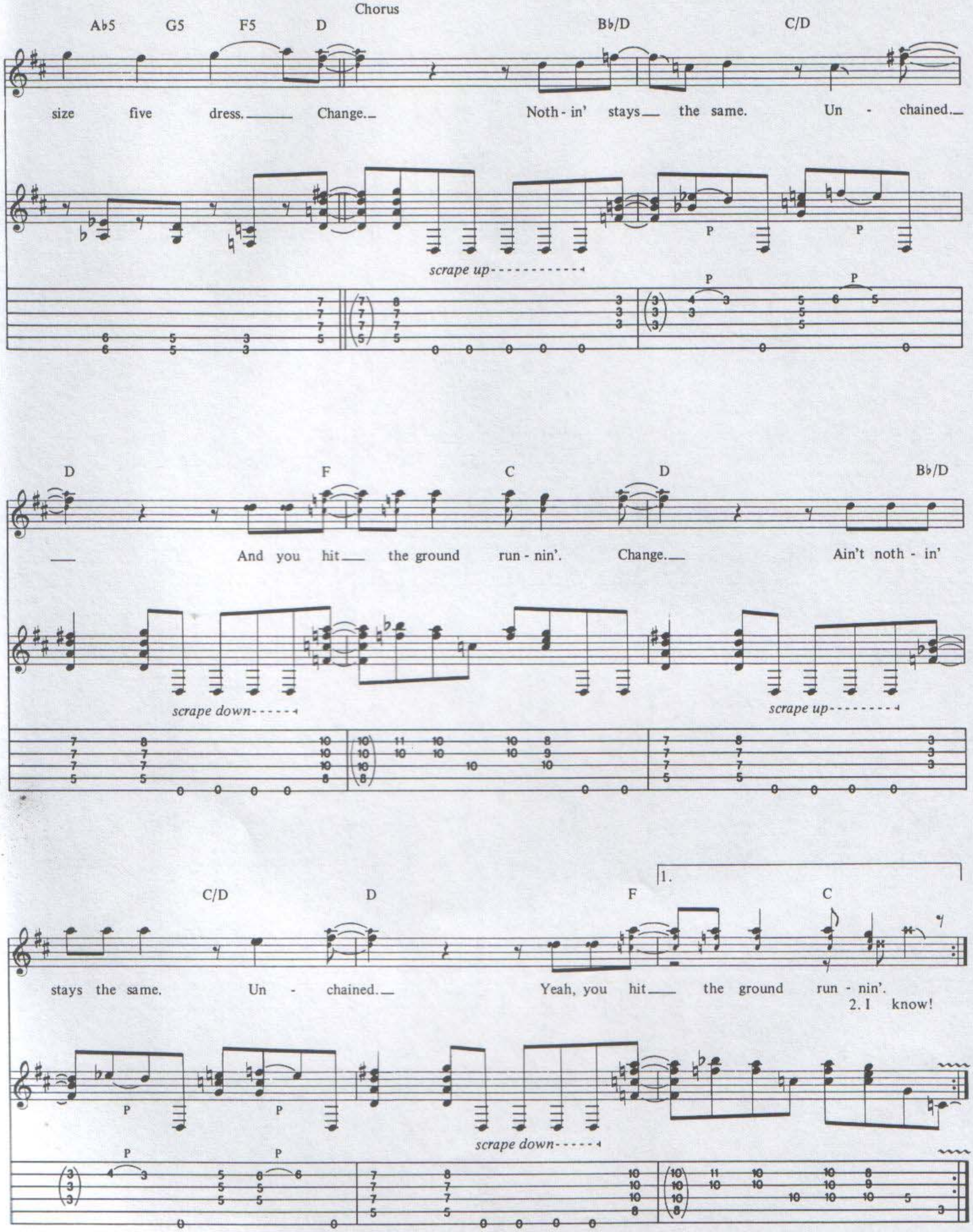
*Bass notes in chord names refer to bass gtr.

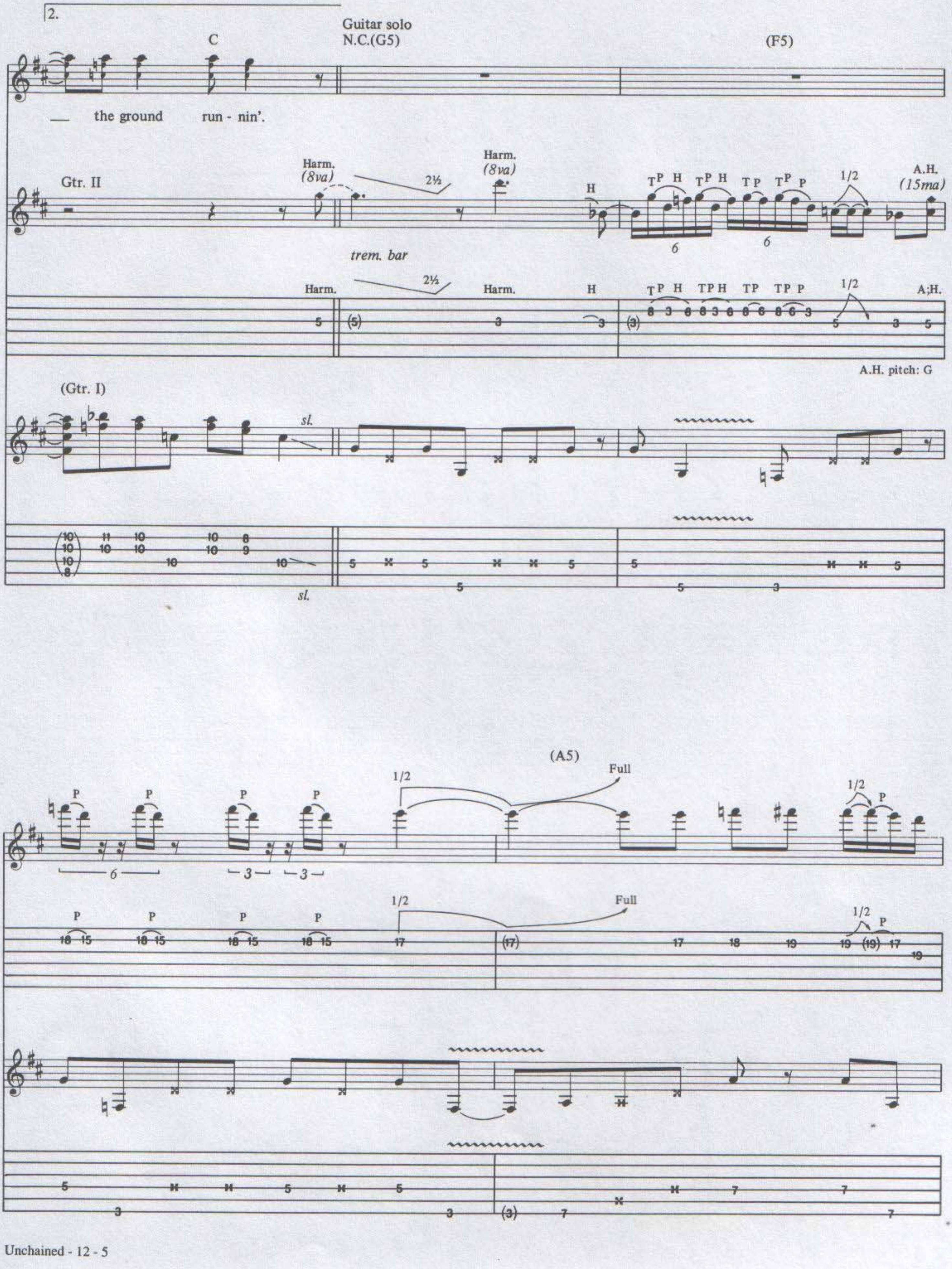
© 1981 VAN HALEN MUSIC (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
This Arrangement © 1993 VAN HALEN MUSIC and DIAMOND DAVE MUSIC
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

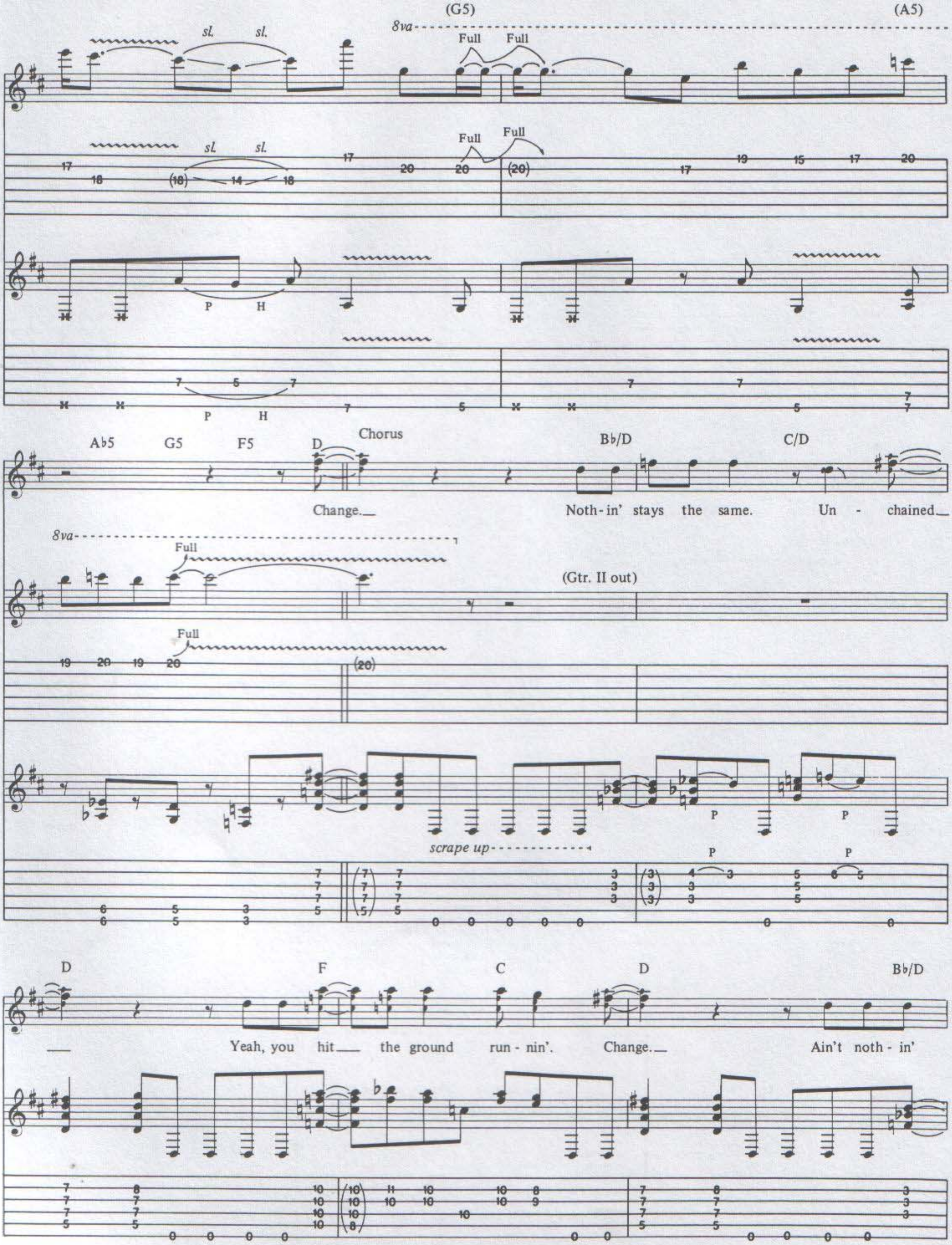

B♭/D
C/D
D
F
P
P
scrape down
scrape up
1st, 2nd Verses
C
D5
B♭/D
C/D
1. You say
I can - not get there from here. Ba - by.
2. See additional lyrics.
A.H.
(15ma)
P.M.
sl.
A.H. pitch: G
D5
F/D
C/D
D5
B♭/D
Then I don't care where I'm go - in'.
Here's to your
1/4
sl.
P.M.

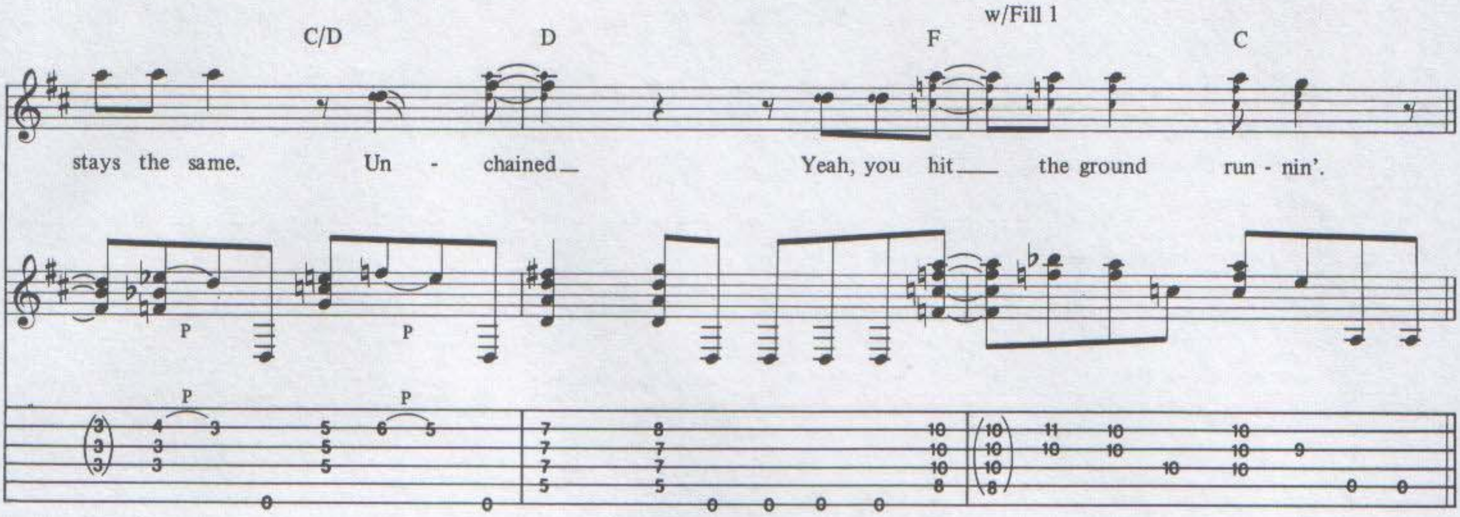

2nd time substitute Rhy. Fill 1
C/D
D5
F/D
C/D
thin red line. Mm. I'm step - ping o - ver.
A.H.
(15ma)
sl.
A.H. pitches: G G
Pre-chorus
G5
G5/F
Thought you'd nev - er miss me till I got a fat cit - y ad - dress.
Harm.
(8va)
sl.
A5
A5/G
A5
Non - stop talk - er. What a rock - er. Blue - eyed mur - der in a
Harm.
(8va)
sl.


Rhy. Fill 1
A.H.
(15ma)
sl.

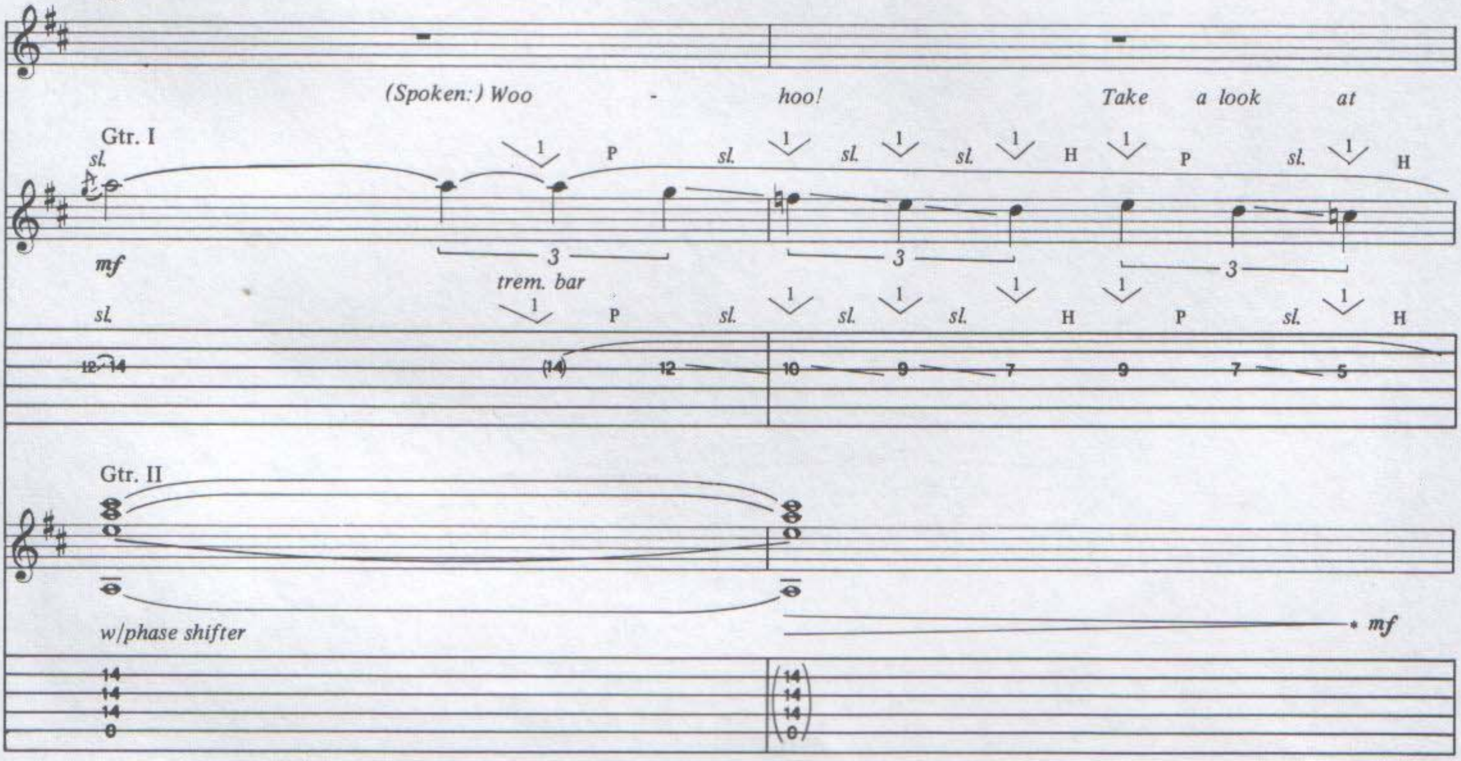

Ab5 G5 F5 D
Chorus
Bb/D
C/D
size five dress. Change. Noth-in' stays the same. Un - chained.
scrape up
P
P
D
F
C
D
Bb/D
And you hit the ground run-nin'. Change. Ain't noth-in'
scrape down
scrape up
C/D
D
F
1.
C
stays the same. Un - chained. Yeah, you hit the ground run-nin'.
2. I know!
P
P
scrape down


2.
C
Guitar solo
N.C.(G5)
(F5)
the ground run - nin'.
Gtr. II
Harm.
(8va)
2½
trem. bar
H
T P H
T P
T P P
6
1/2
A.H.
(15ma)
A.H. pitch: G
(Gtr. I)
sl.
(A5)
P
Full
3

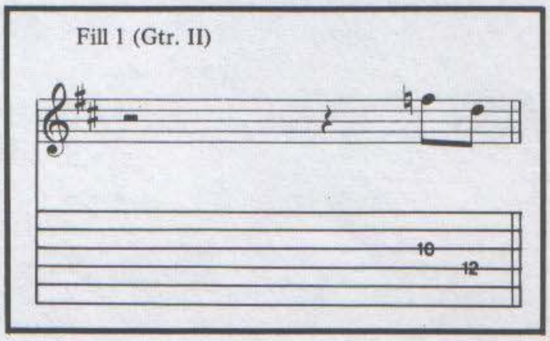

(G5)
(A5)
8va
sl.
sl.
Full
Full
P
H
Ab5
G5
F5
D
Chorus
Bb/D
C/D
Change.__
Noth-in' stays the same.
Un - chained.__
8va
Full
(Gtr. II out)
scrape up
P
P
D
F
C
D
Bb/D
Yeah, you hit__ the ground run-nin'.
Change.__
Ain't noth-in'

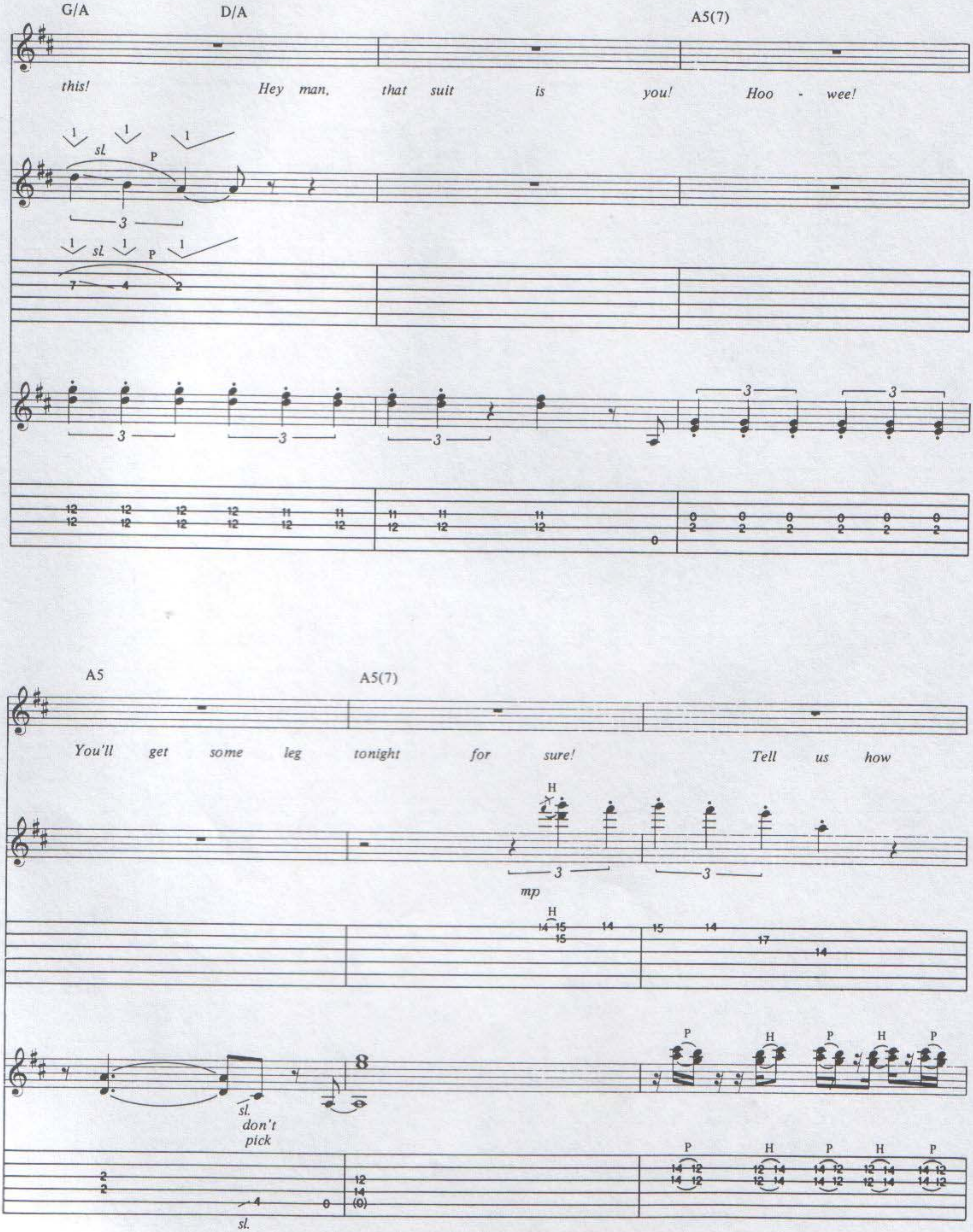

w/Fill 1
C/D
D
F
C
stays the same.
Un - chained
Yeah, you hit the ground run - nin'.
P
P
P
P

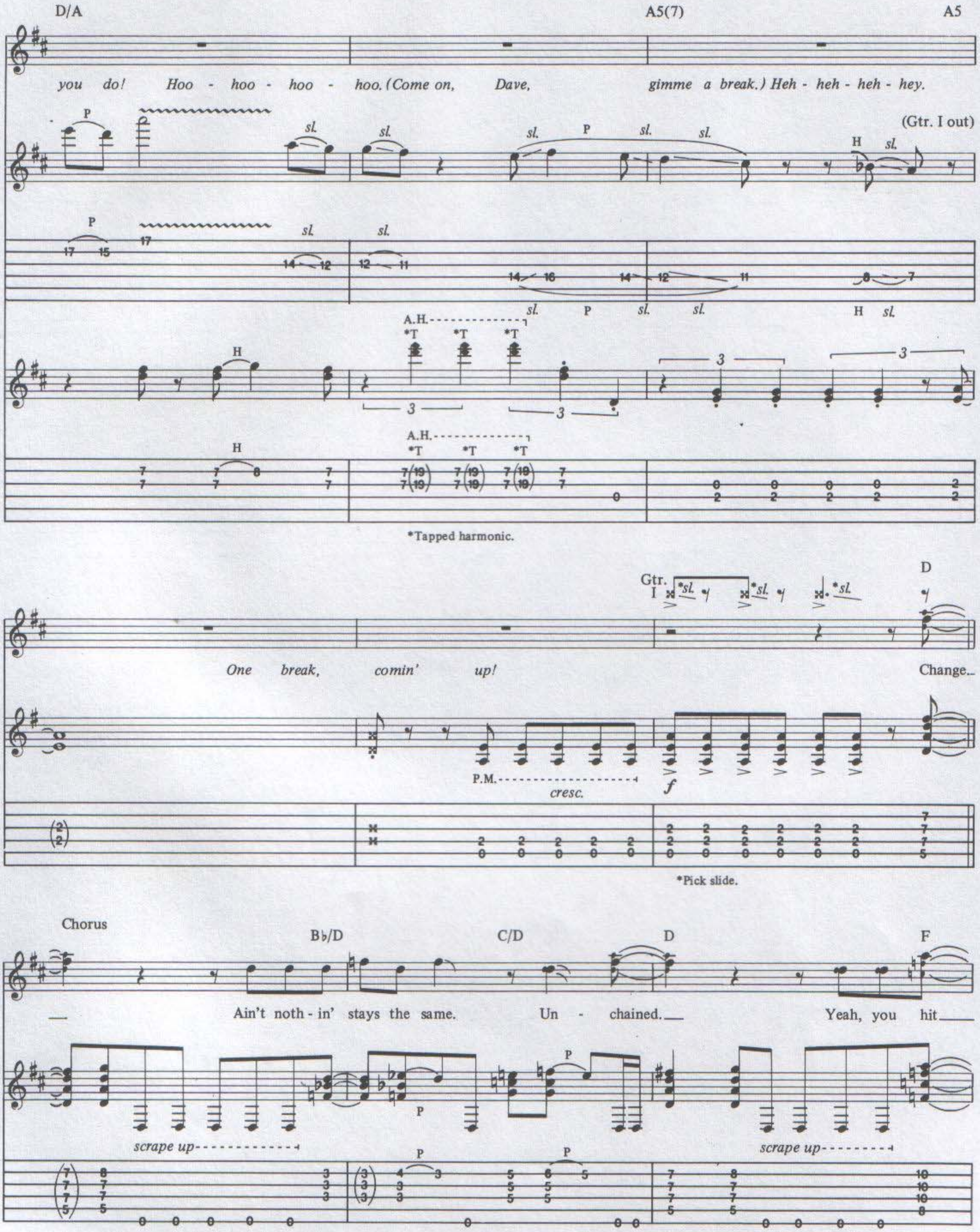
Breakdown


A5
(Spoken:) Woo - hoo!
Take a look at
Gtr. I
sl.
mf
trem. bar
P
H
Gtr. II
w/phase shifter
* mf

*Dim. w/vol. knob.

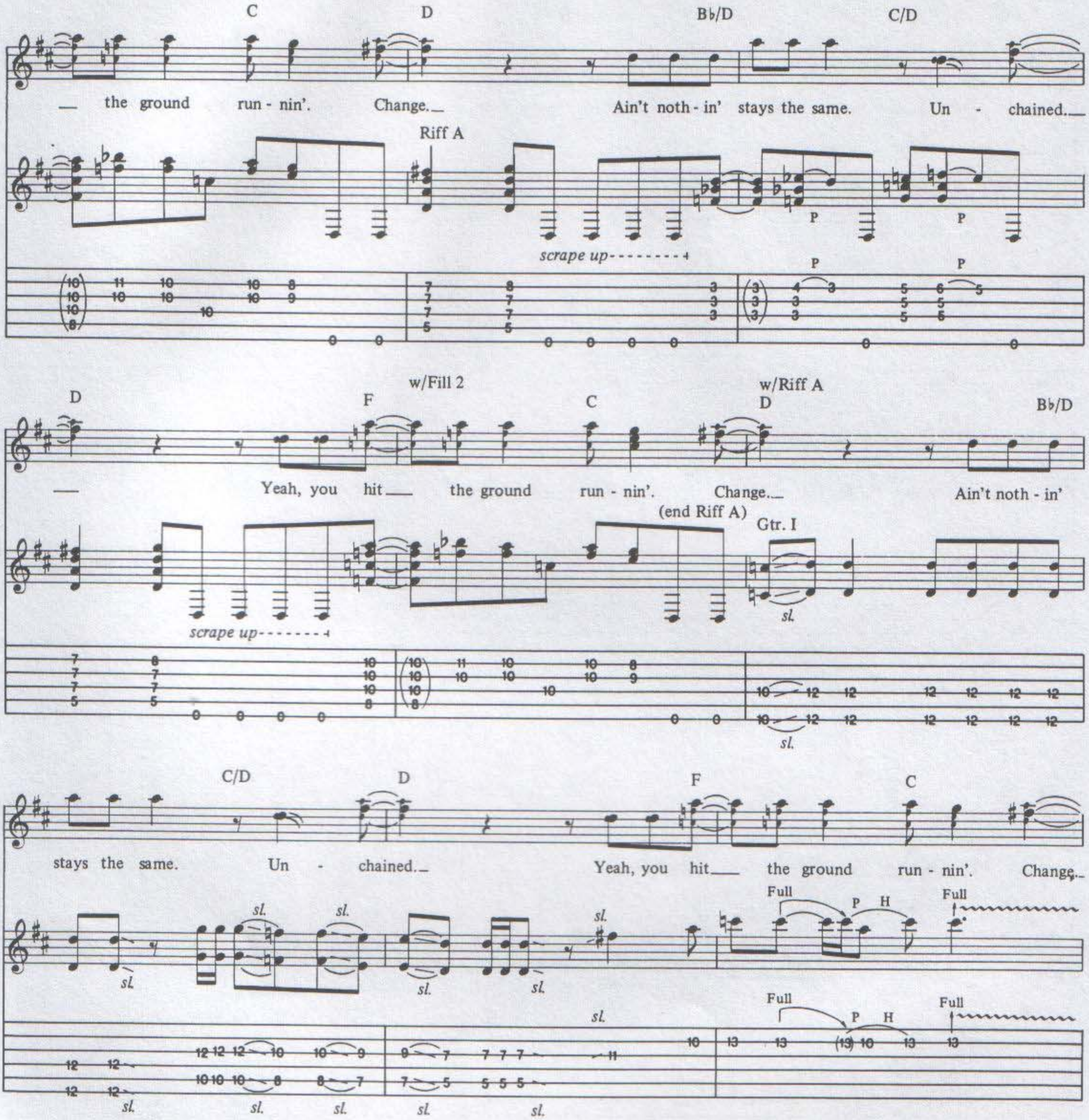

Fill 1 (Gtr. II)


G/A
D/A
A5(7)
this! Hey man, that suit is you! Hoo - wee!
sl.
P
A5
A5(7)
You'll get some leg tonight for sure! Tell us how
H
mp
sl.
don't
pick
P
H

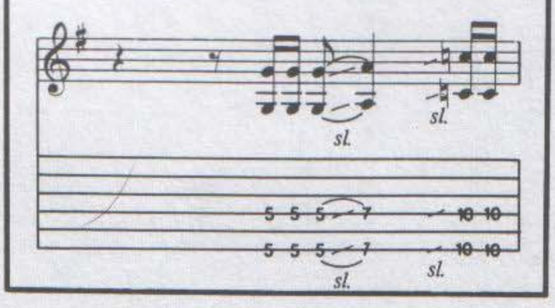

D/A
A5(7)
A5
you do! Hoo - hoo - hoo - hoo. (Come on, Dave, gimme a break.) Heh - heh - heh - hey.
(Gtr. I out)
A.H.
*T
One break, comin' up!
Gtr. I
*sl.
D
Change.
P.M.
cresc.
f
Chorus
B♭/D
C/D
D
F
Ain't noth - in' stays the same. Un - chained. Yeah, you hit
scrape up
sl.
P
H

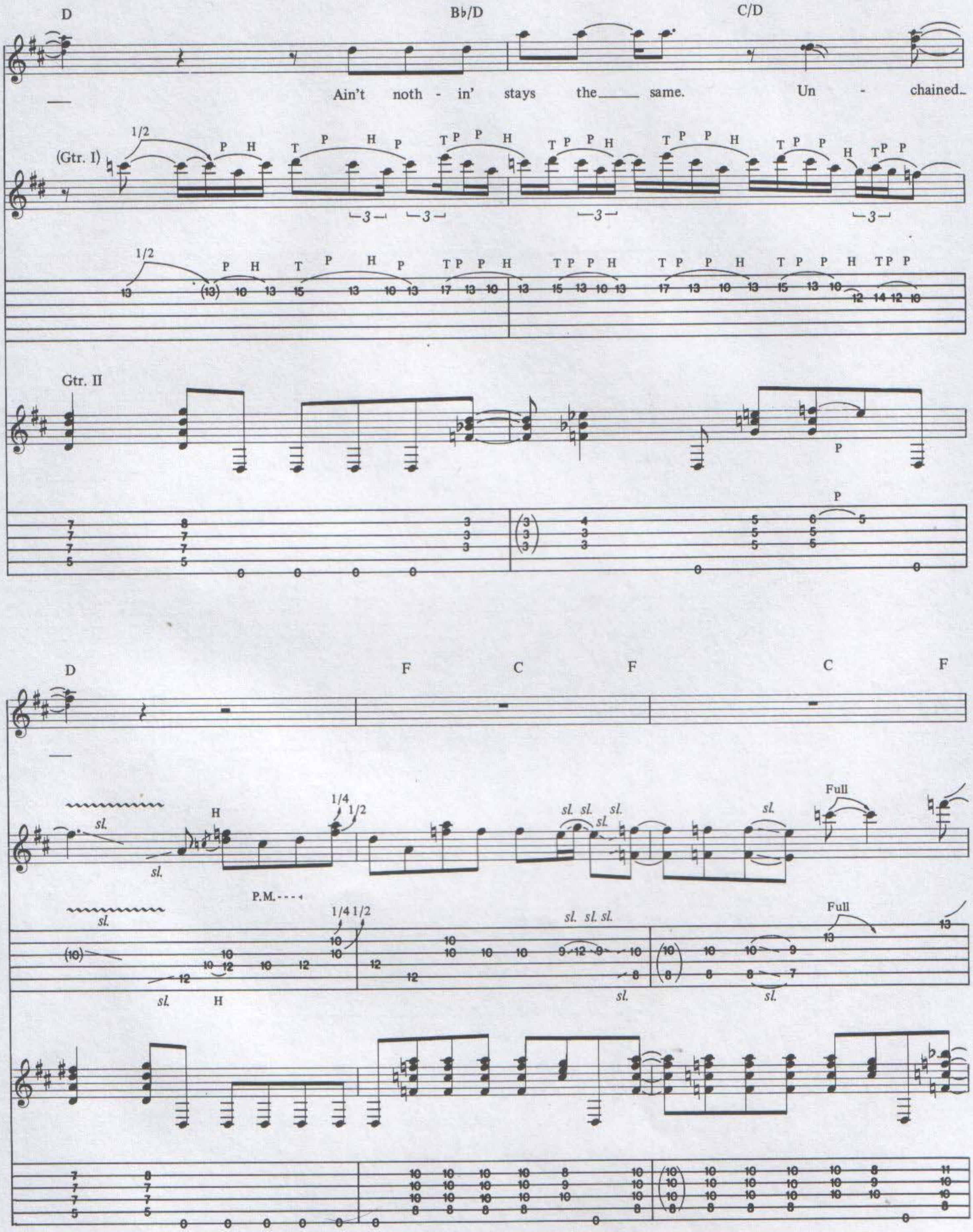
*Tapped harmonic.

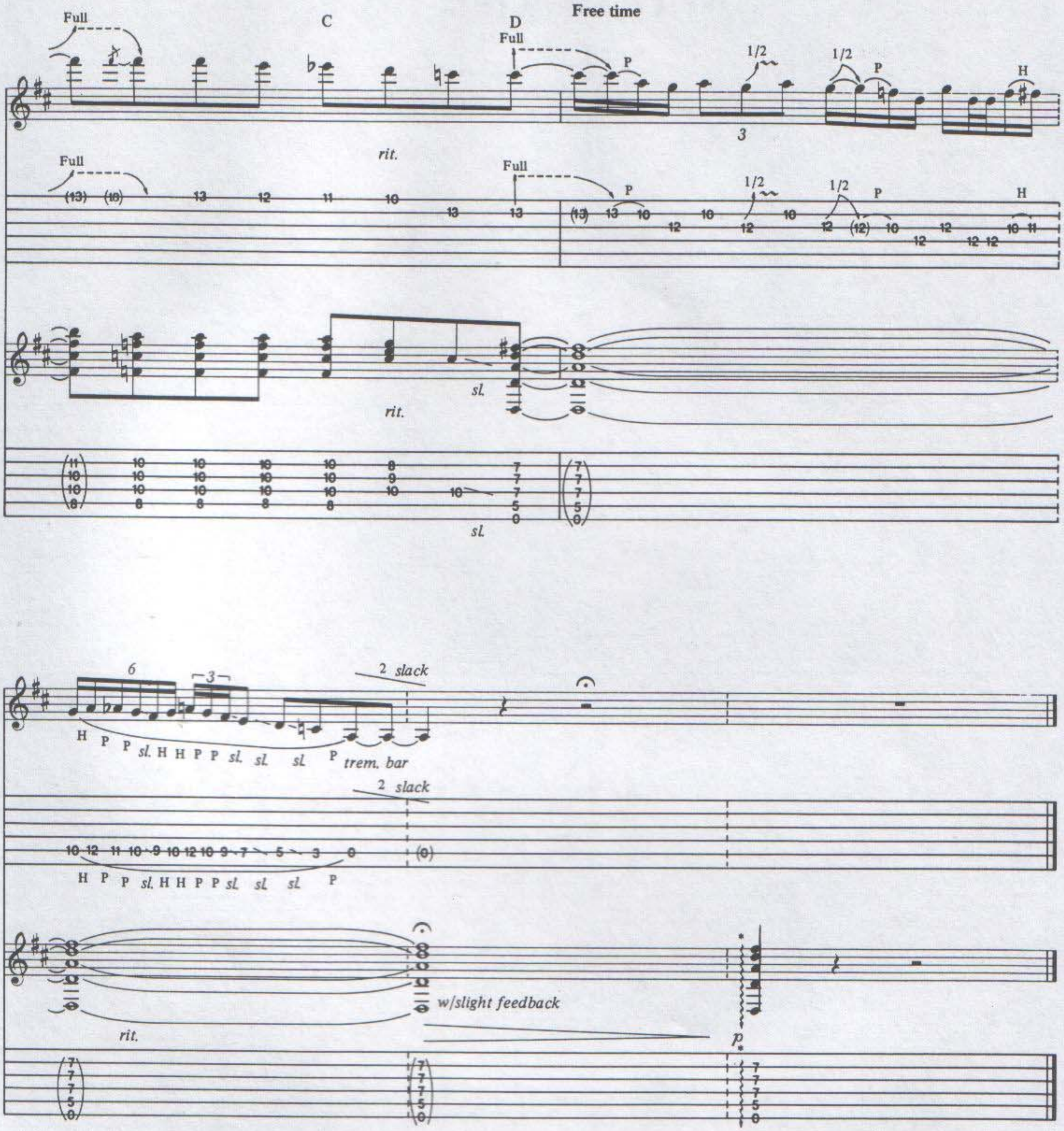
*Pick slide.


C
D
B♭/D
C/D
— the ground run - nin'. Change.__ Ain't noth - in' stays the same. Un - chained.__
Riff A
scrape up
P
P
D
w/Fill 2
F
C
w/Riff A
D
B♭/D
— Yeah, you hit__ the ground run - nin'. Change.__ Ain't noth - in'
(end Riff A)
Gtr. I
scrape up
sl.
C/D
D
F
C
stays the same. Un - chained.__ Yeah, you hit__ the ground run - nin'. Change.__
Full
P H
Full
sl.

Fill 2 (Gtr. I)


sl.
sl.


D
B♭/D
C/D
Ain't noth - in' stays the same. Un - chained
(Gtr. I)
1/2
T P H
Gtr. II
P
D
F
C
F
C
F
sl.
H
P.M.
1/4
1/2
Full


Full
C
D
Free time
rit.
1/2
P
H
3
6
sl.
H P P sl. H H P P sl. sl. sl. P
trem. bar
2 slack
w/slight feedback
p

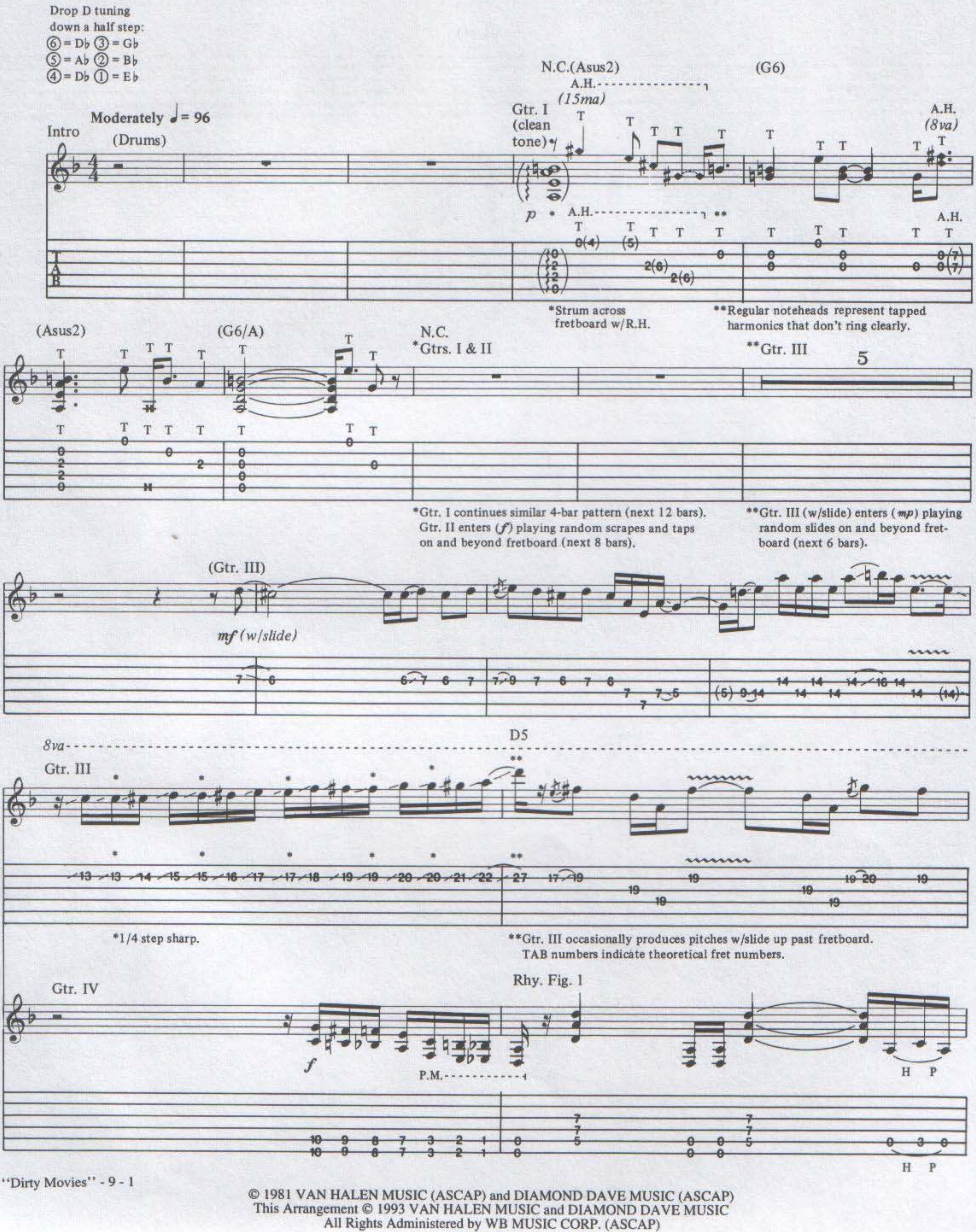
*Brush across stgs. w/pinky side of R.H.

Additional Lyrics

2. I know I don't ask for permission.
This is my chance to fly.
Maybe enough ain't enough for you,
But it's my turn to try. *(To Pre-chorus)*

"DIRTY MOVIES"

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH


Drop D tuning
down a half step:
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭
Intro
Moderately ♩ = 96
(Drums)
N.C.(Asus2)
(G6)
A.H.
(15ma)
(8va)
Gtr. I
(clean
tone)
p
T
(Asus2)
(G6/A)
N.C.
*Gtrs. I & II
**Gtr. III
5
(Gtr. III)
mf (w/slide)
8va
Gtr. III
D5
Gtr. IV
Rhy. Fig. 1
f
P.M.
H P
T
A
B

*Strum across fretboard w/R.H.

**Regular noteheads represent tapped harmonics that don't ring clearly.

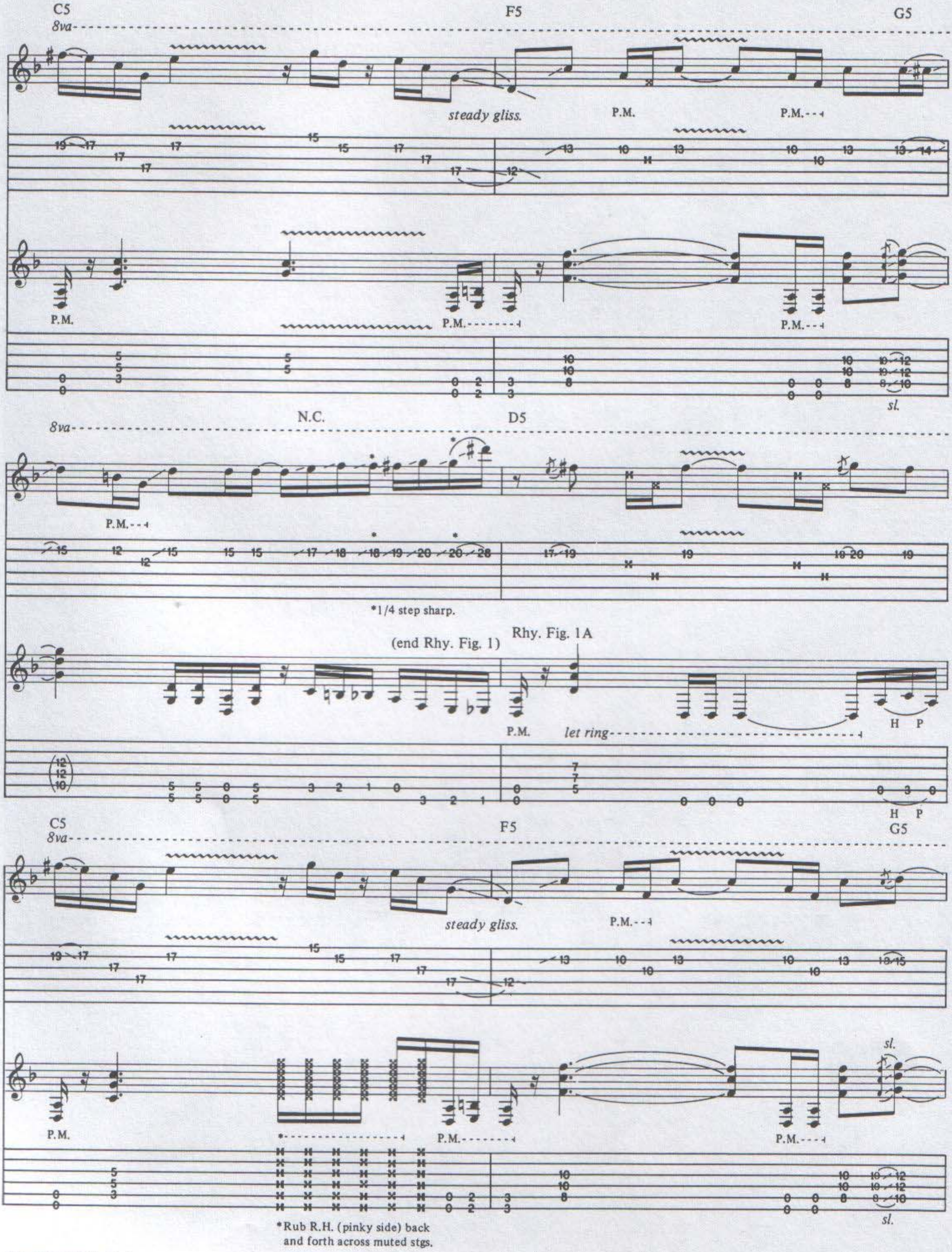
*Gtr. I continues similar 4-bar pattern (next 12 bars). Gtr. II enters (*f*) playing random scrapes and taps on and beyond fretboard (next 8 bars).

**Gtr. III (w/slide) enters (*mp*) playing random slides on and beyond fretboard (next 6 bars).

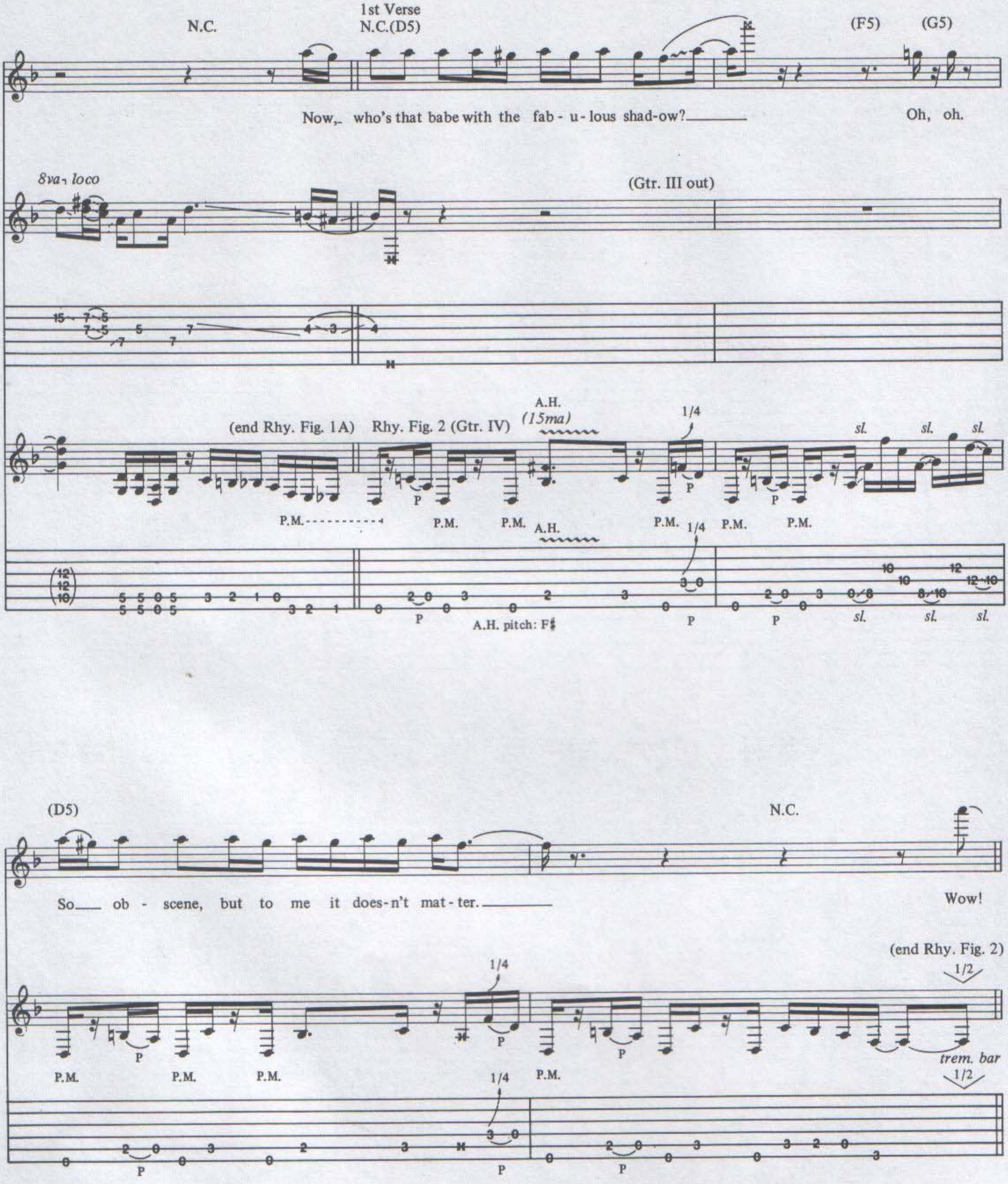
*1/4 step sharp.

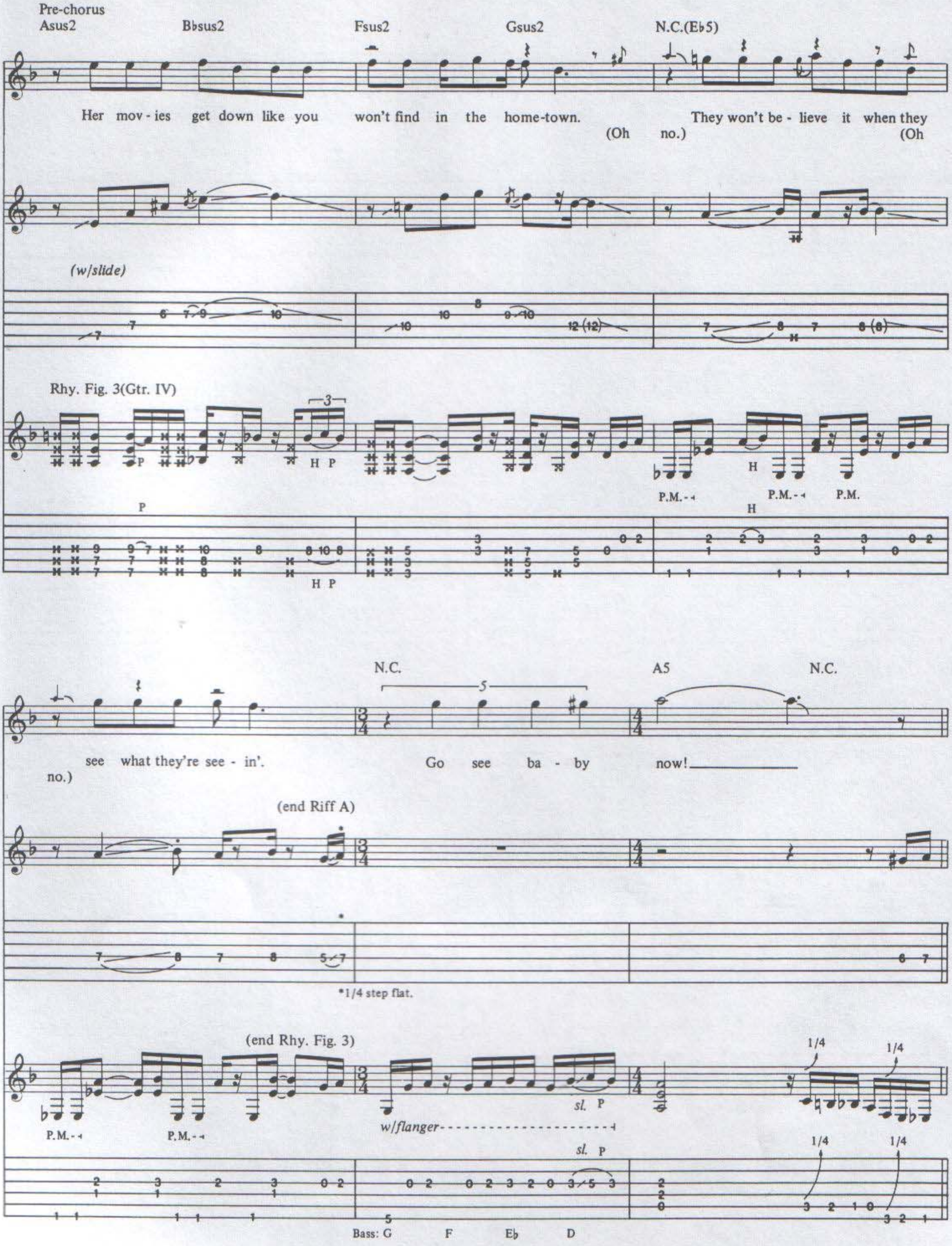
**Gtr. III occasionally produces pitches w/slide up past fretboard. TAB numbers indicate theoretical fret numbers.

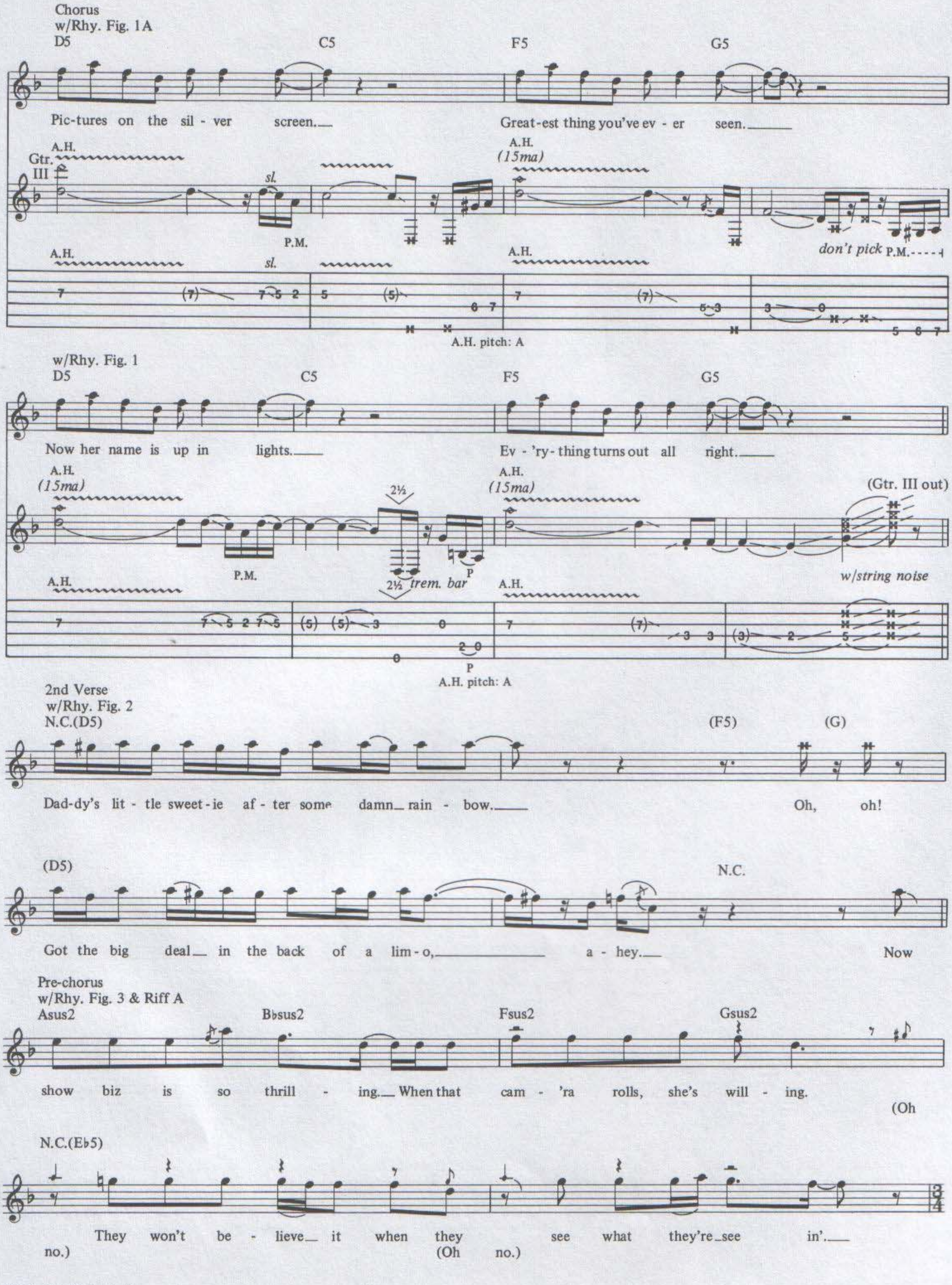
© 1981 VAN HALEN MUSIC (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
This Arrangement © 1993 VAN HALEN MUSIC and DIAMOND DAVE MUSIC
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

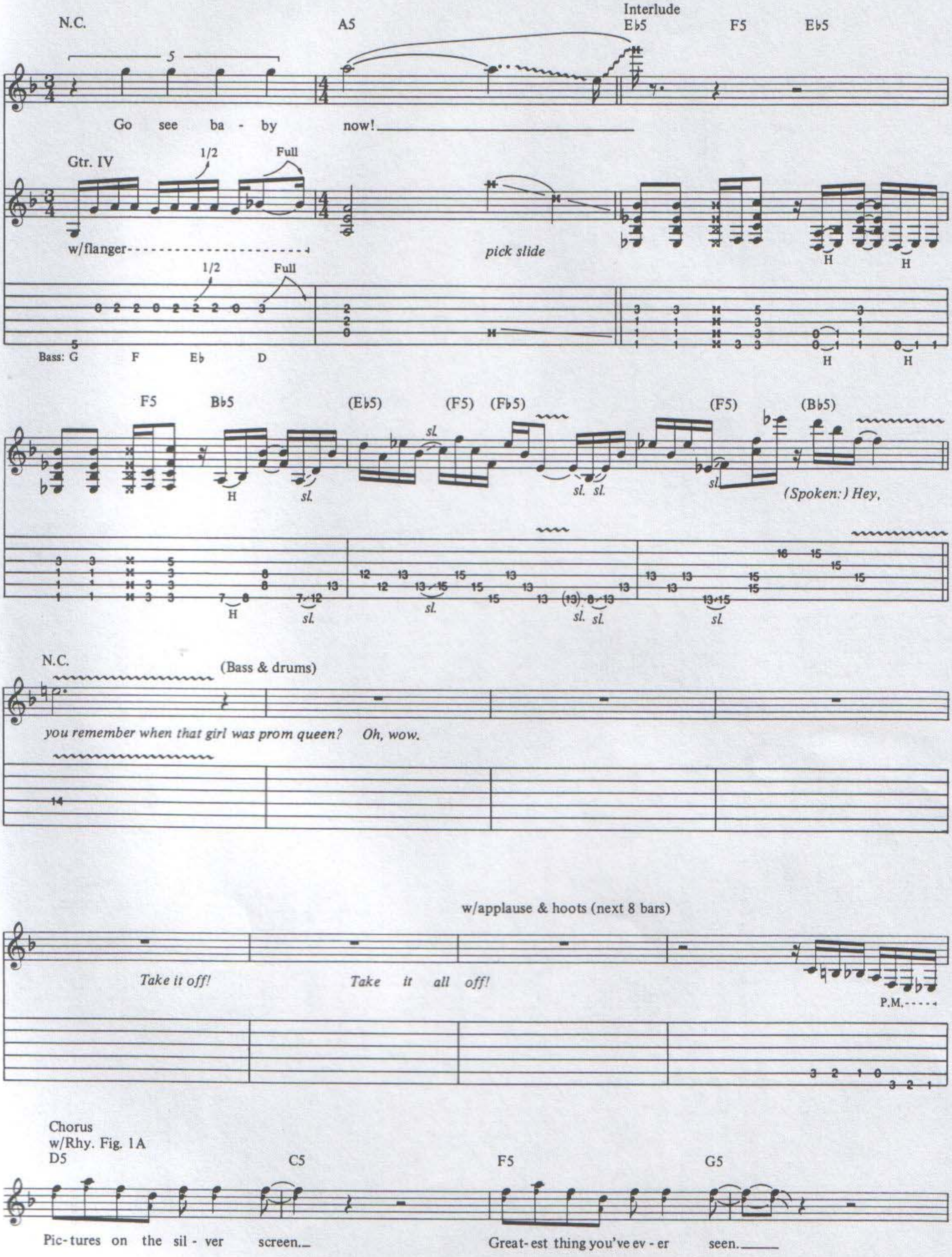

C5
8va
F5
G5
steady gliss.
P.M.
P.M.
sl.
N.C.
D5
*1/4 step sharp.
(end Rhy. Fig. 1)
Rhy. Fig. 1A
let ring
H P
C5
8va
F5
G5
steady gliss.
P.M.
sl.

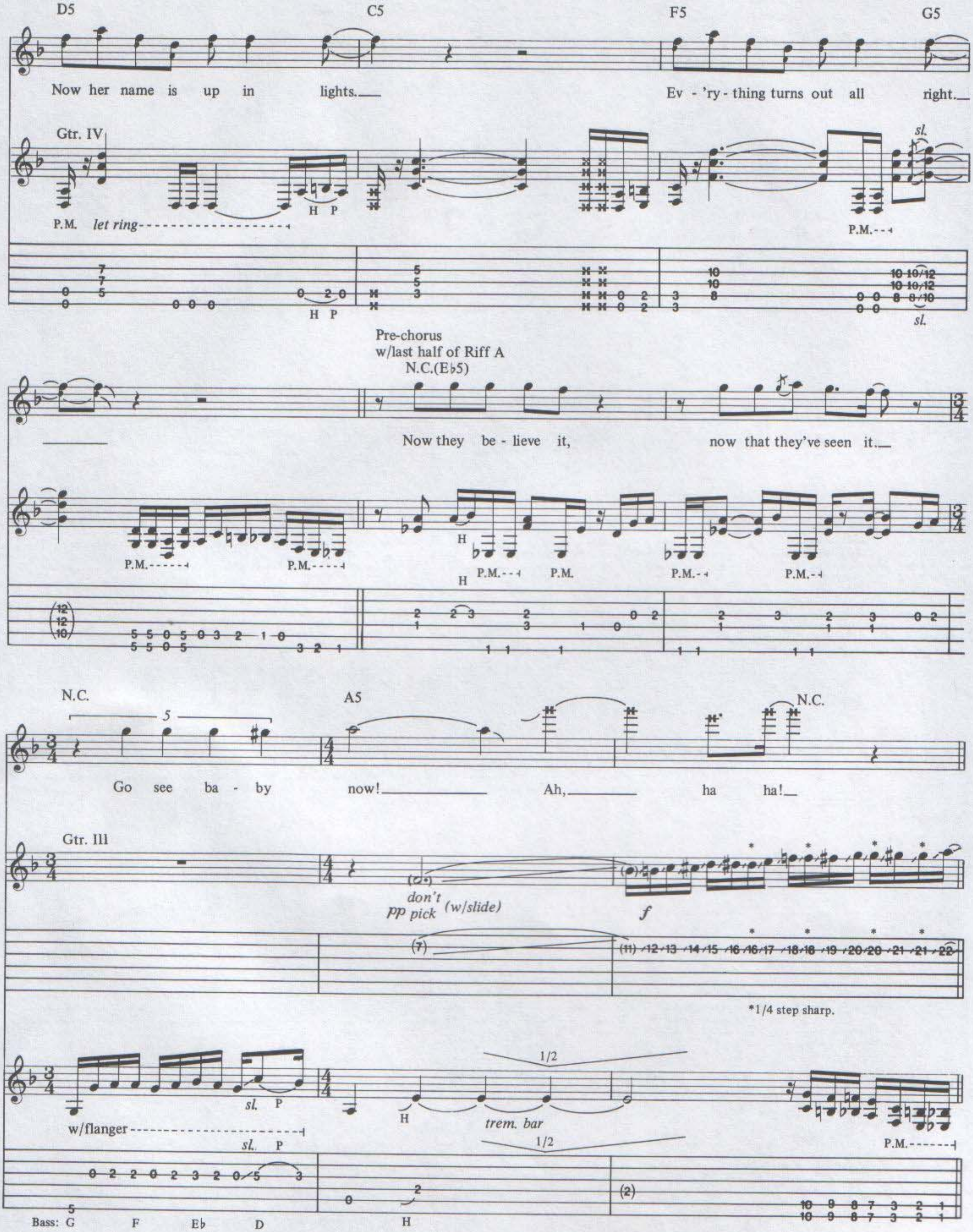
*Rub R.H. (pinky side) back and forth across muted stgs.

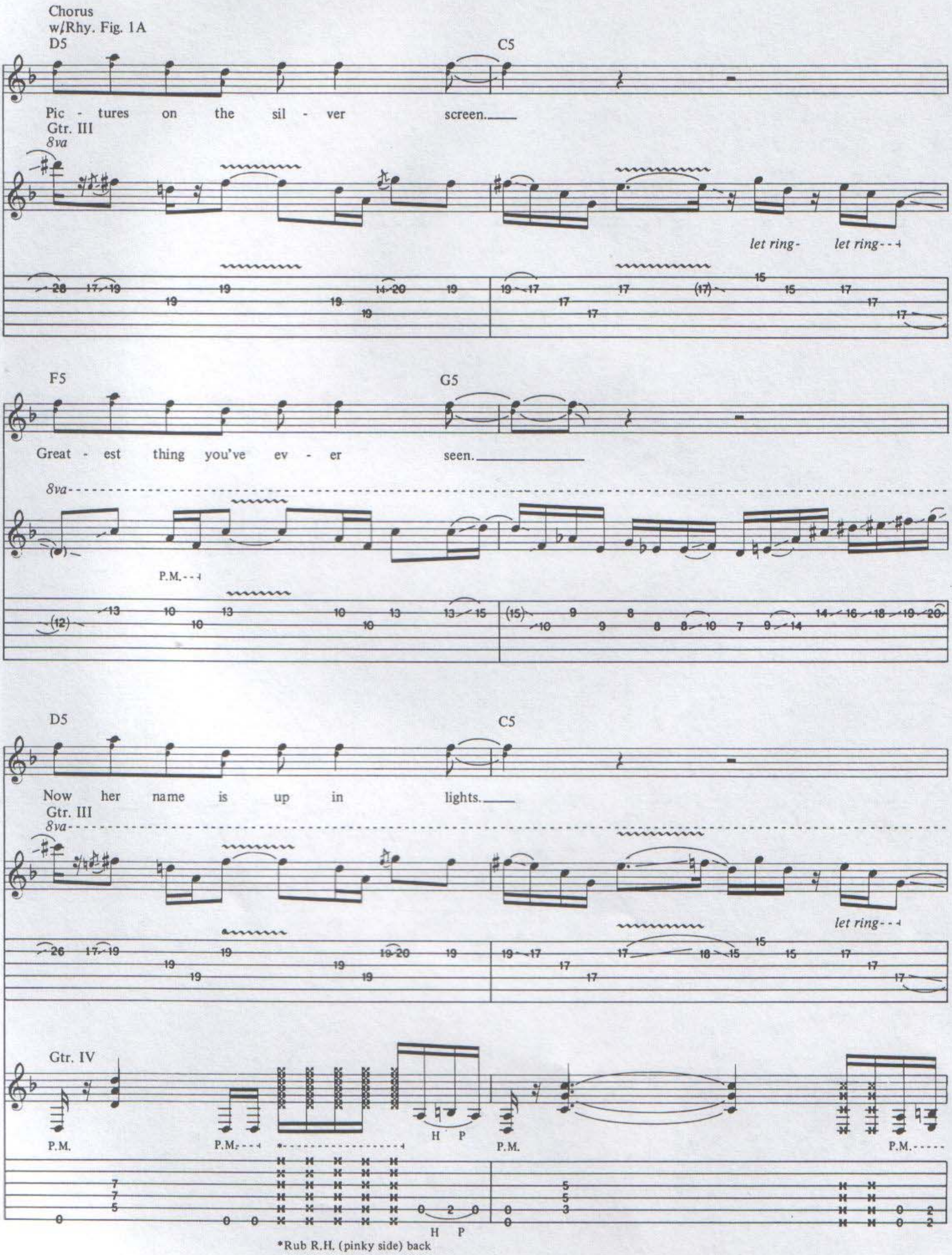

N.C.
1st Verse
N.C.(D5)
(F5)
(G5)
Now, who's that babe with the fab - u - lous shad-ow?
Oh, oh.
8va loco
(Gtr. III out)
(end Rhy. Fig. 1A)
Rhy. Fig. 2 (Gtr. IV)
A.H.
(15ma)
1/4
sl.
P
P.M.
A.H. pitch: F♯
(D5)
N.C.
So ob - scene, but to me it does-n't mat - ter.
Wow!
(end Rhy. Fig. 2)
1/2
trem. bar


Pre-chorus
Asus2
Bbsus2
Fsus2
Gsus2
N.C.(Eb5)
Her mov - ies get down like you won't find in the home-town.
(Oh no.)
They won't be - lieve it when they
(Oh
(w/slide)
Rhy. Fig. 3(Gtr. IV)
P
H P
H
P.M.
N.C.
A5
N.C.
see what they're see - in'.
no.)
Go see ba - by now!
(end Riff A)
*1/4 step flat.
(end Rhy. Fig. 3)
w/flanger
sl. P
1/4
1/4
Bass: G F Eb D

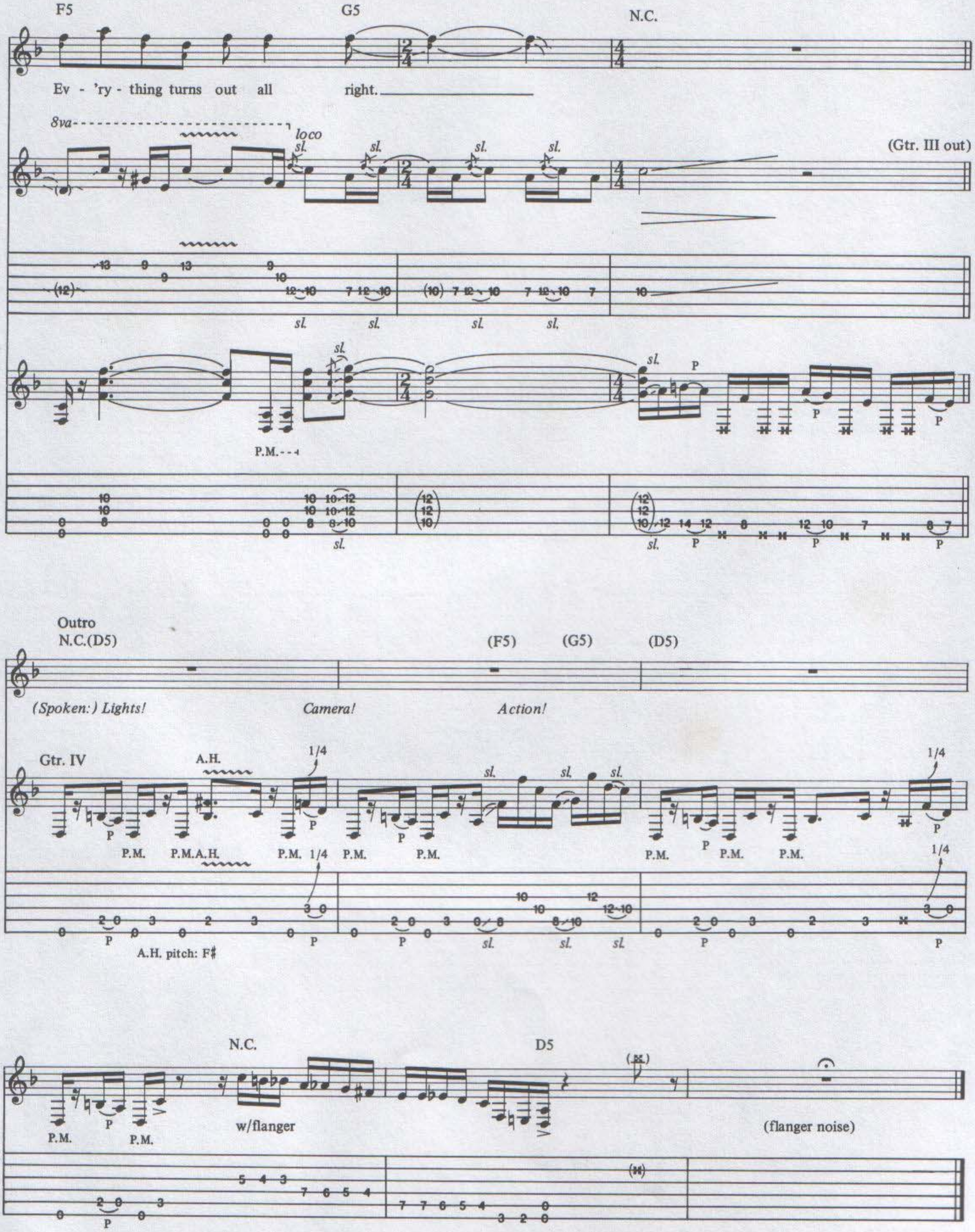

Chorus
w/Rhy. Fig. 1A
D5
C5
F5
G5
Pic-tures on the sil - ver screen.
Great-est thing you've ev - er seen.
A.H.
Gtr. III
sl.
P.M.
A.H.
(15ma)
don't pick
P.M.
A.H. pitch: A
w/Rhy. Fig. 1
Now her name is up in lights.
Ev - 'ry-thing turns out all right.
2½
trem. bar
P
(Gtr. III out)
w/string noise
2nd Verse
w/Rhy. Fig. 2
N.C.(D5)
(F5)
(G)
Dad-dy's lit - tle sweet-ie af - ter some damn_rain - bow.
Oh, oh!
(D5)
N.C.
Got the big deal_ in the back of a lim-o, a - hey. Now
Pre-chorus
w/Rhy. Fig. 3 & Riff A
Asus2
B♭sus2
Fsus2
Gsus2
show biz is so thrill - ing._ When that cam - 'ra rolls, she's will - ing.
(Oh
N.C.(E♭5)
They won't be - lieve_ it when they see what they're_see in'.
no.)
(Oh no.)


N.C.
A5
Interlude
E♭5
F5
E♭5
Go see ba - by now!
Gtr. IV
1/2
Full
w/flanger
pick slide
H
Bass: G F E♭ D
F5
B♭5
(E♭5)
(F5)
(F♭5)
(F5)
(B♭5)
sl.
(Spoken:) Hey,
N.C.
(Bass & drums)
you remember when that girl was prom queen? Oh, wow.
w/applause & hoots (next 8 bars)
Take it off!
Take it all off!
P.M.
Chorus
w/Rhy. Fig. 1A
D5
C5
F5
G5
Pic- tures on the sil - ver screen.
Great- est thing you've ev - er seen.


D5
C5
F5
G5
Now her name is up in lights.
Ev - 'ry - thing turns out all right.
Gtr. IV
P.M.
let ring
H P
P.M.
sl.
Pre-chorus
w/last half of Riff A
N.C.(E♭5)
Now they be - lieve it,
now that they've seen it.
P.M.
H
N.C.
5
A5
N.C.
Go see ba - by
now!
Ah,
ha ha!
Gtr. III
don't pick
pp
(w/slide)
f
*1/4 step sharp.
w/flanger
sl. P
1/2
H
trem. bar
P.M.
Bass: G F E♭ D


Chorus
w/Rhy. Fig. 1A
D5
C5
Pic - tures on the sil - ver screen.
Gtr. III
8va
let ring-
let ring- - -
F5
G5
Great - est thing you've ev - er seen.
8va
P.M. - - -
D5
C5
Now her name is up in lights.
Gtr. III
8va
let ring- - -
Gtr. IV
P.M.
P.M. - - -
H P
P.M.
P.M. - - - - -
H P

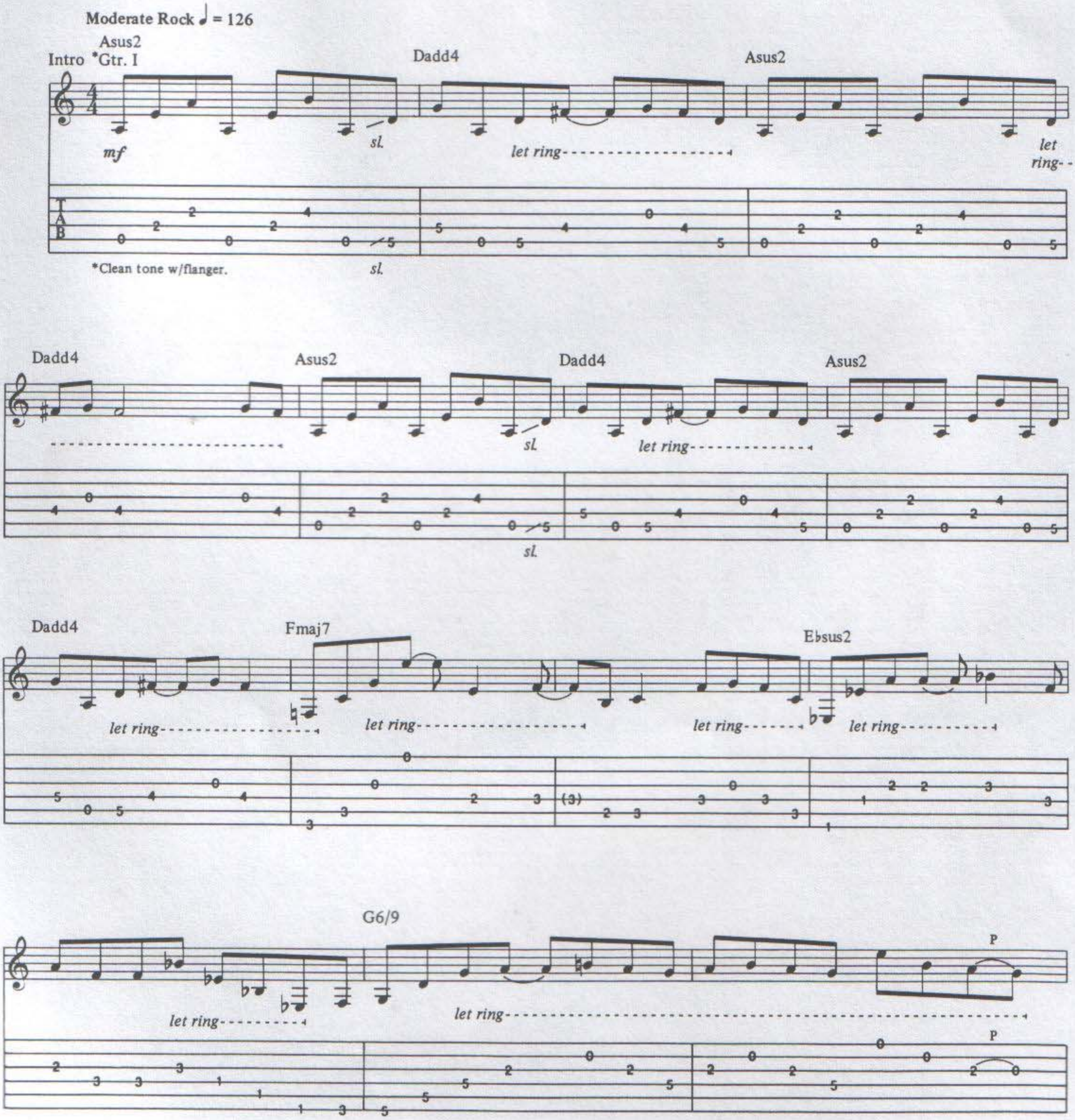
*Rub R.H. (pinky side) back and forth across muted stgs.


F5
G5
N.C.
Ev - 'ry - thing turns out all right.
8va
loco
sl.
(Gtr. III out)
P.M.
P
Outro
N.C.(D5)
(F5)
(G5)
(D5)
(Spoken:) Lights!
Camera!
Action!
Gtr. IV
A.H.
P.M.A.H.
1/4
A.H. pitch: F♯
N.C.
D5
w/flanger
(flanger noise)

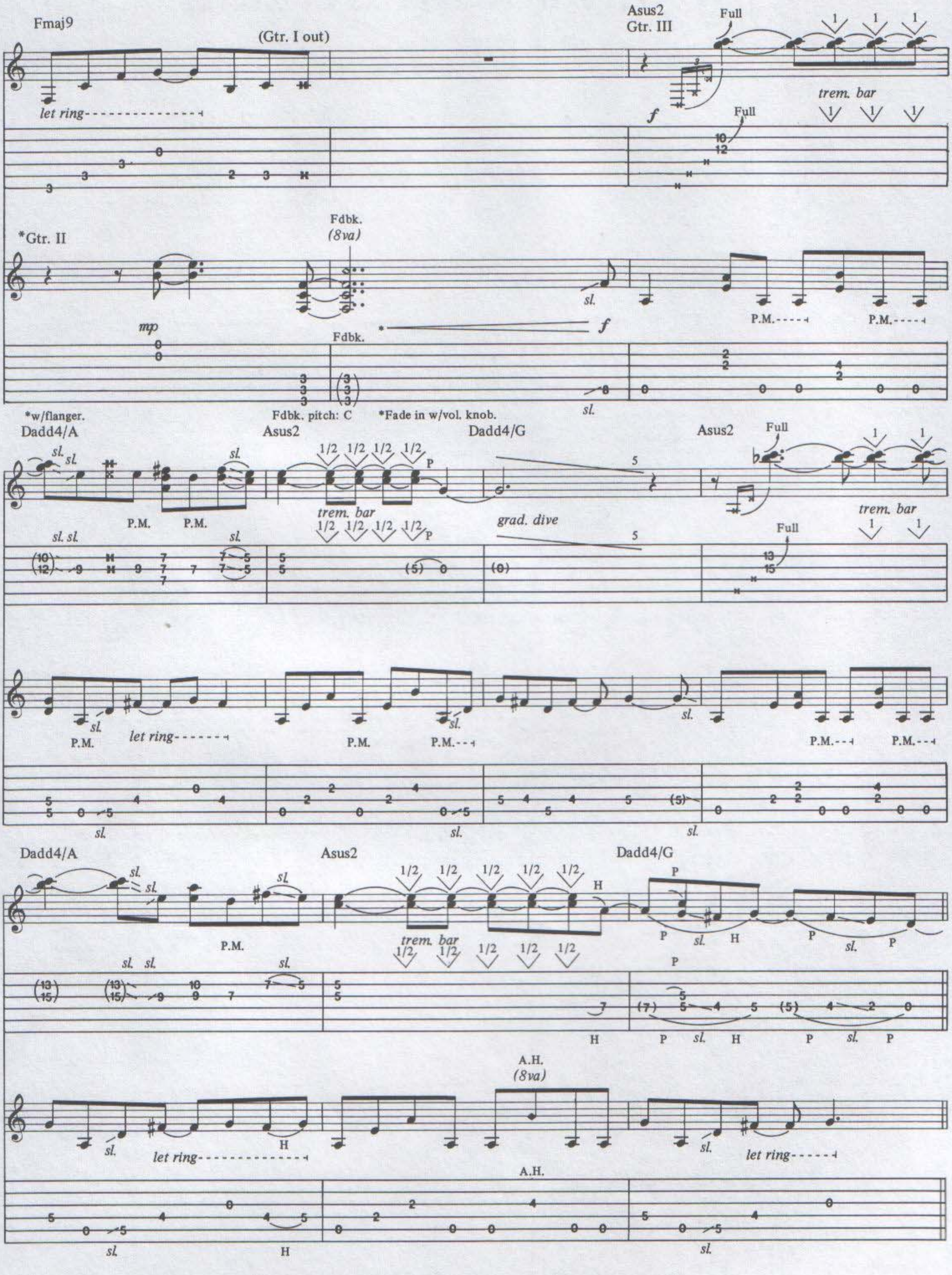
HEAR ABOUT IT LATER

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning
down a half step:
⑥ = D♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭


Moderate Rock ♩ = 126
Intro *Gtr. I
Asus2
Dadd4
Fmaj7
E♭sus2
G6/9
mf
sl.
let ring
P
T
A
B
*Clean tone w/flanger.

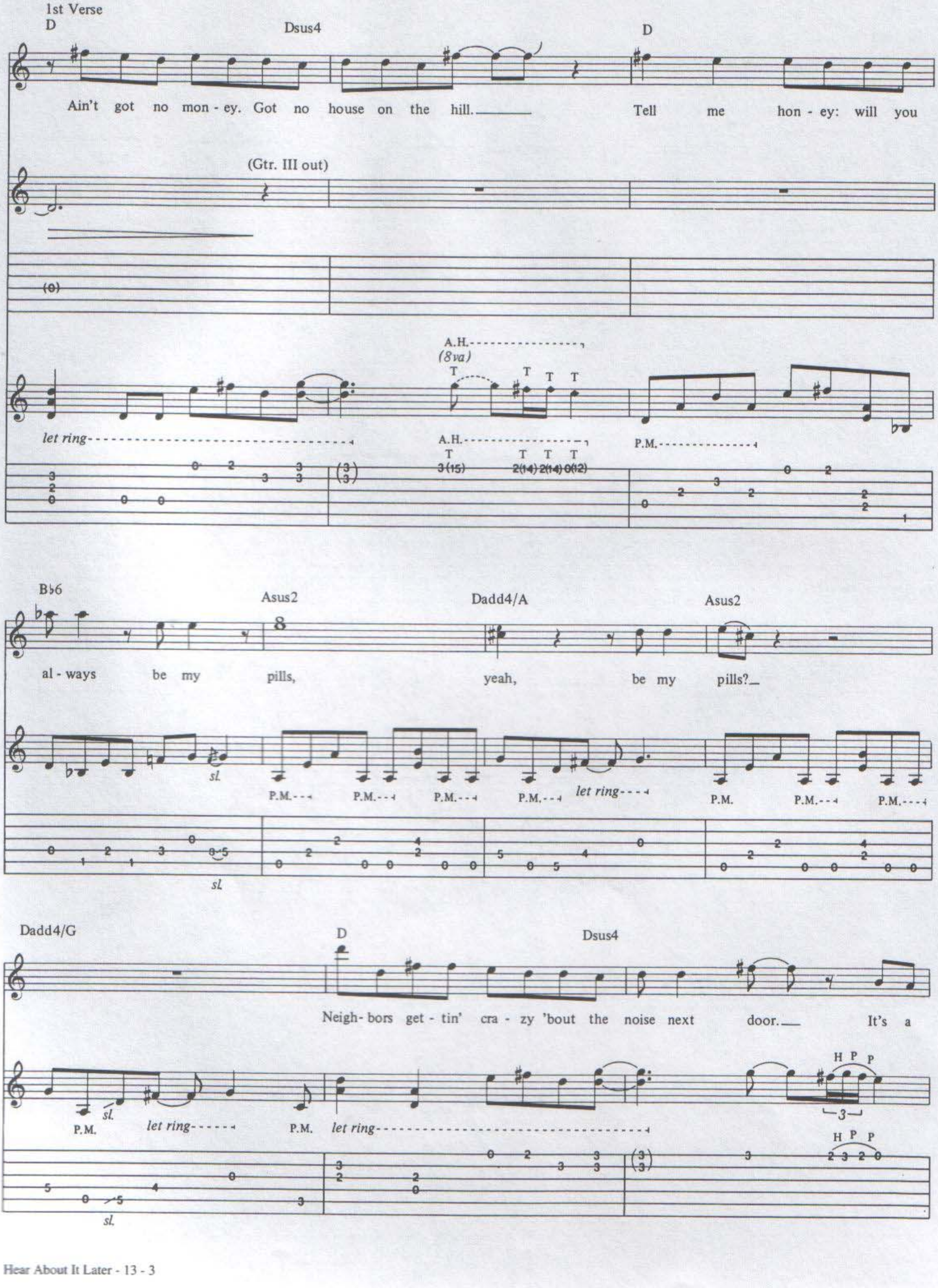
© 1981 VAN HALEN MUSIC (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
This Arrangement © 1993 VAN HALEN MUSIC and DIAMOND DAVE MUSIC
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

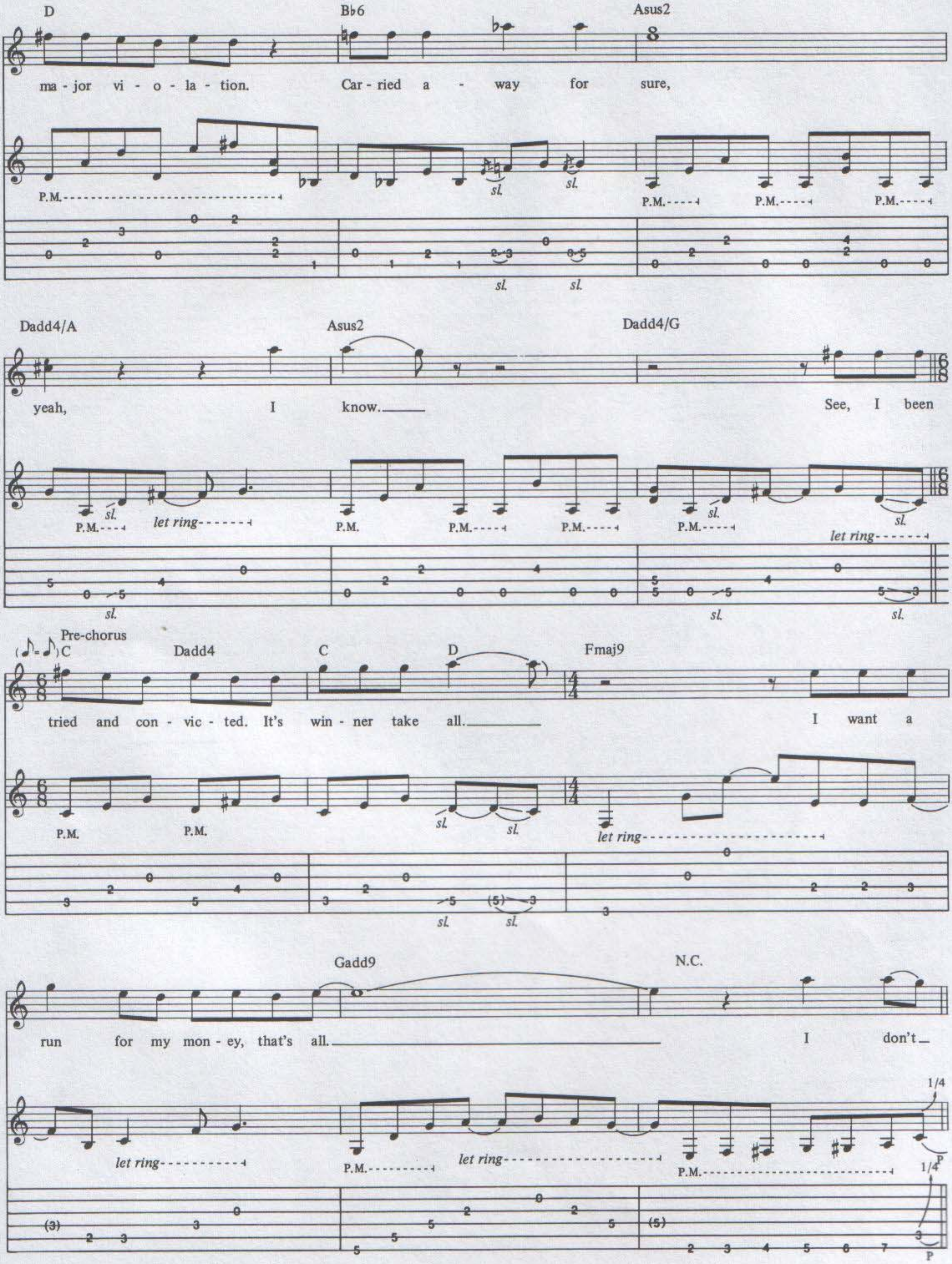

Fmaj9
(Gtr. I out)
Asus2
Gtr. III
Full
1
let ring
f
trem. bar
*Gtr. II
mp
Fdbk.
(8va)
sl.
P.M.
Dadd4/A
Asus2
Dadd4/G
1/2
P
grad. dive
5
H
A.H.

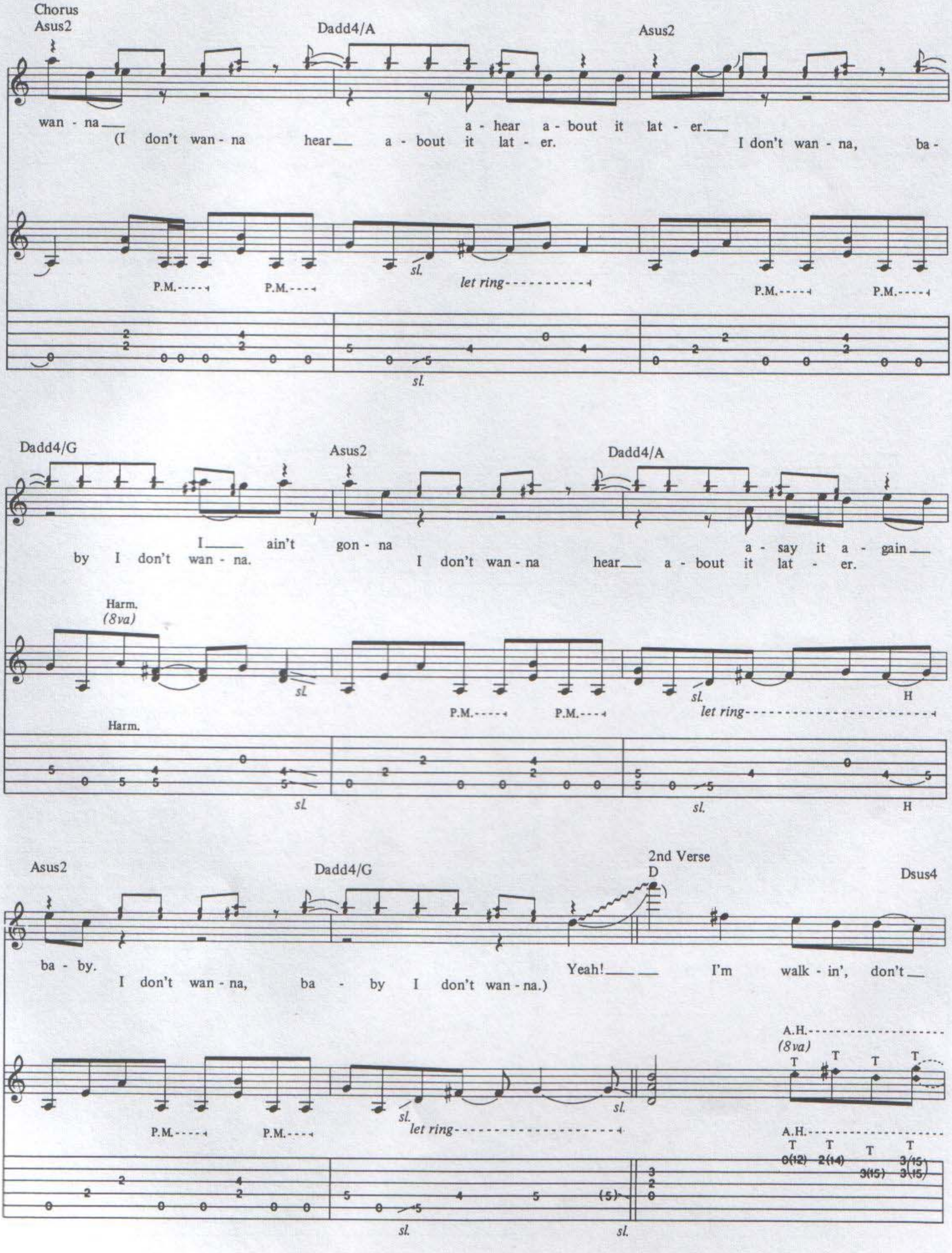
*w/flanger.

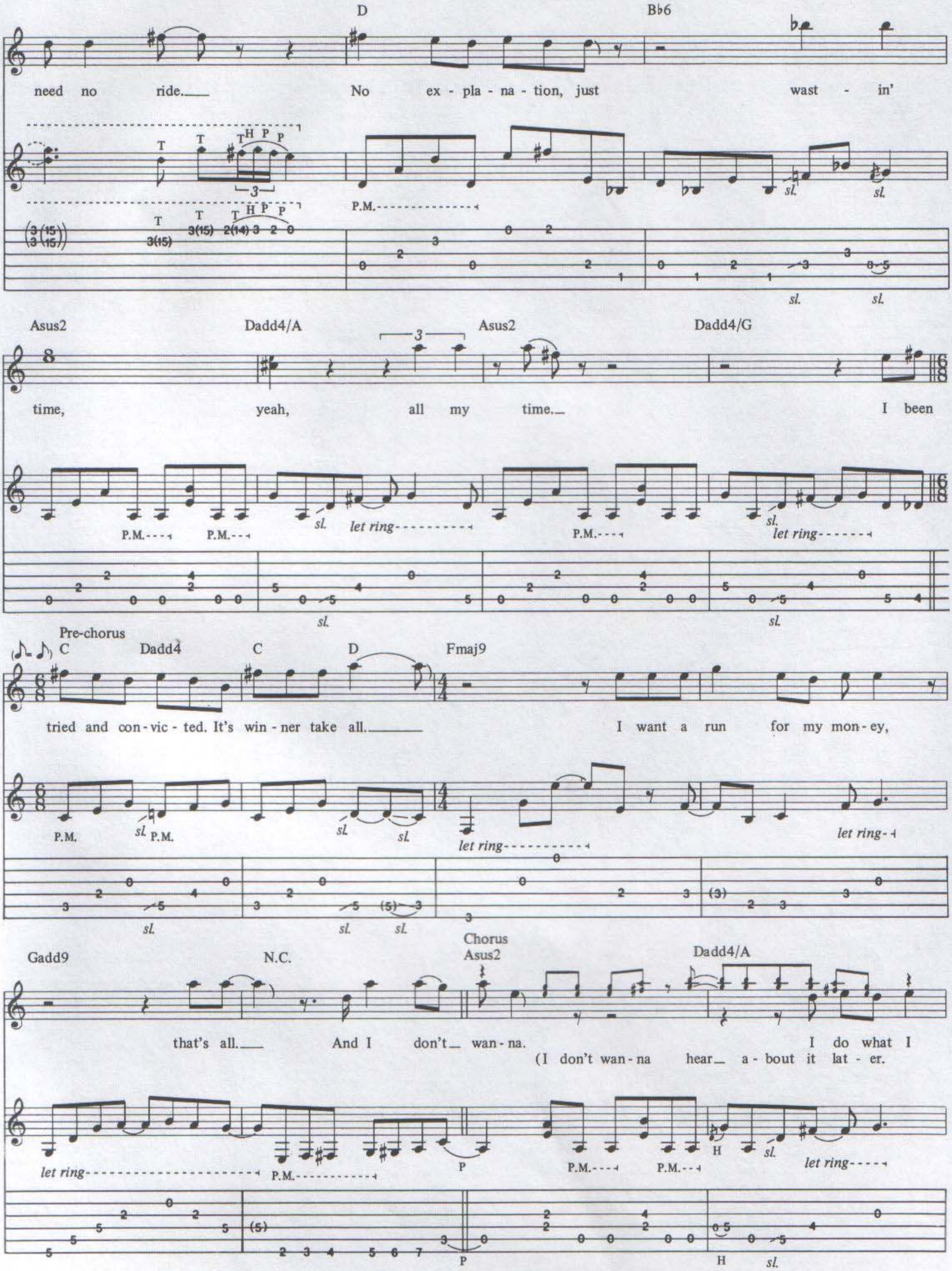
Fdbk. pitch: C

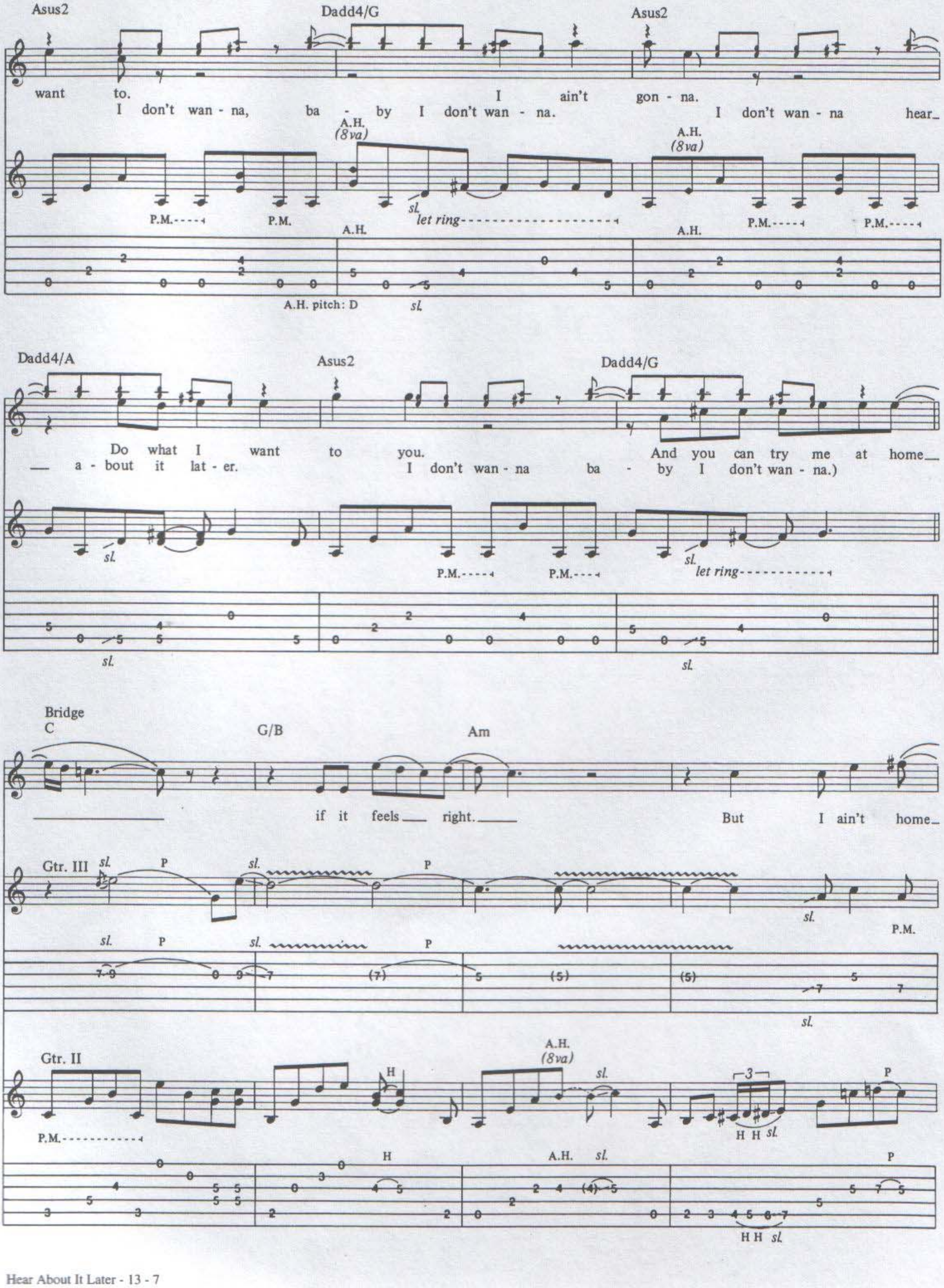
*Fade in w/vol. knob.

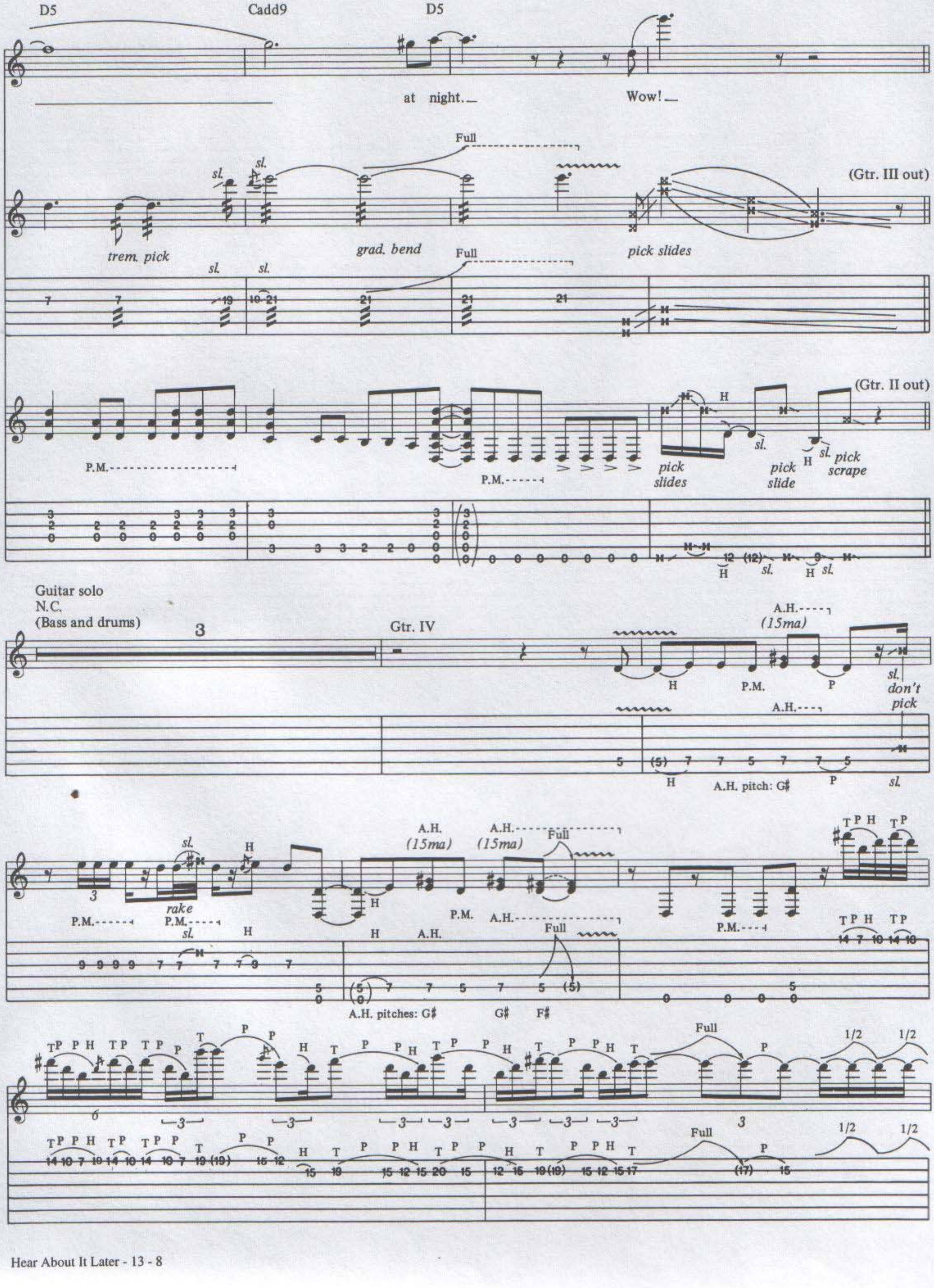

1st Verse
D
Dsus4
D
Ain't got no mon - ey. Got no house on the hill. Tell me hon - ey: will you
(Gtr. III out)
(0)
A.H.
(8va)
T T T T
let ring
A.H.
T T T T
3(15) 2(14) 2(14) 0(12)
P.M.
B♭6
Asus2
Dadd4/A
Asus2
al - ways be my pills, yeah, be my pills?
sl.
P.M. P.M. P.M. P.M. let ring P.M. P.M. P.M.
sl.
Dadd4/G
D
Dsus4
Neigh - bors get - tin' cra - zy 'bout the noise next door. It's a
H P P
3
sl.
P.M. let ring P.M. let ring
H P P
sl.

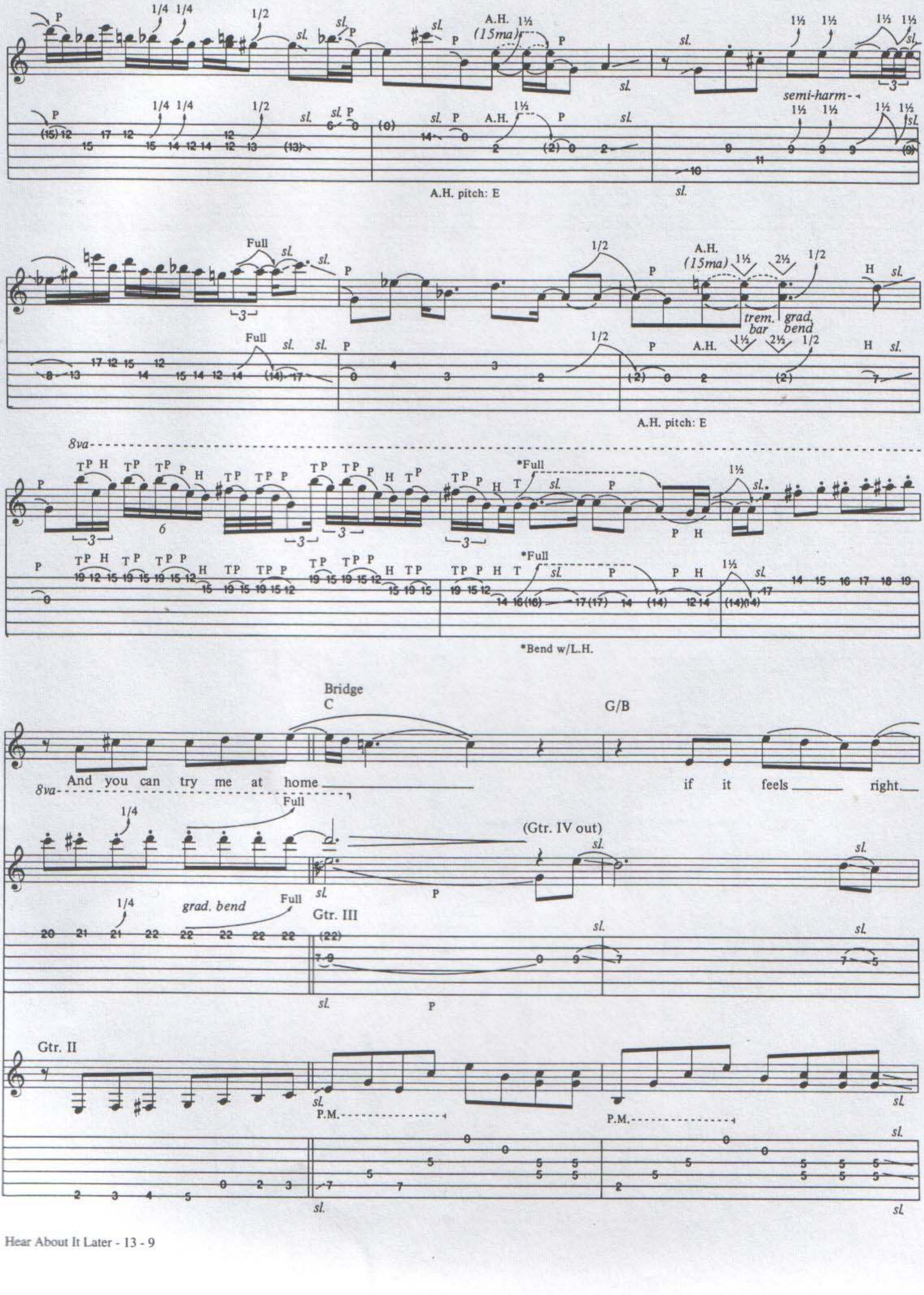

D
Bb6
Asus2
ma - jor vi - o - la - tion. Car - ried a - way for sure,
P.M.
sl.
Dadd4/A
Asus2
Dadd4/G
yeah, I know.
See, I been
let ring
Pre-chorus
C
Dadd4
C
D
Fmaj9
tried and con - vic - ted. It's win - ner take all.
I want a
Gadd9
N.C.
run for my mon - ey, that's all.
I don't
1/4
P

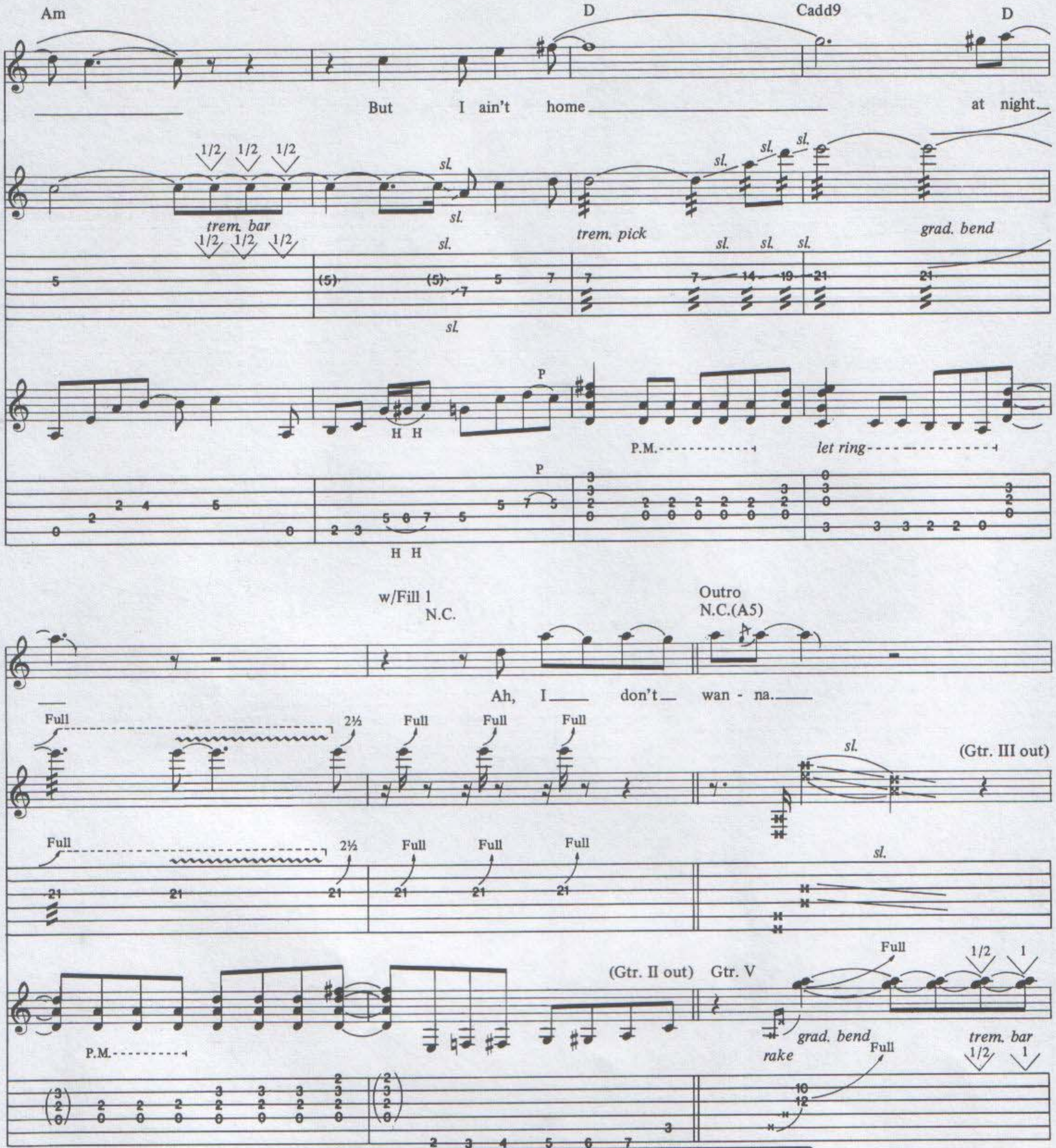

Chorus
Asus2
Dadd4/A
Asus2
wan - na
a - hear a - bout it lat - er.
(I don't wan - na hear a - bout it lat - er.
I don't wan - na, ba -
P.M.
sl.
let ring
0 2 2 0 0 0 4 2 0 0
5 0 5 4 0 4
0 2 2 0 0 4 2 0 0
Dadd4/G
Asus2
Dadd4/A
I ain't gon - na
a - say it a - gain
by I don't wan - na.
I don't wan - na hear a - bout it lat - er.
Harm.
(8va)
sl.
P.M.
let ring
H
5 0 5 4 5 0 4 5
0 2 2 0 0 4 2 0 0
5 5 0 5 4 0 4 5
Asus2
Dadd4/G
2nd Verse
D
Dsus4
ba - by.
I don't wan - na, ba - by I don't wan - na.)
Yeah!
I'm walk - in', don't
P.M.
sl.
let ring
A.H.
(8va)
T
0 2 2 0 0 4 2 0 0
5 0 5 4 5 (5)
3 2 0
0(12) 2(14) 3(15) 3(15) 3(15)

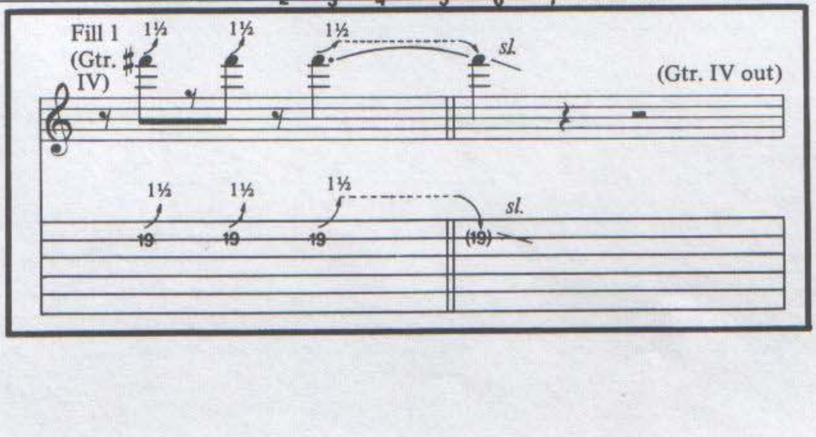

D
Bb6
need no ride.
No ex - pla - na - tion, just
wast - in'
T H P
P.M.
sl.
Asus2
Dadd4/A
Asus2
Dadd4/G
time,
yeah,
all my
time.
I been
P.M.
let ring
sl.
Pre-chorus
C
Dadd4
C
D
Fmaj9
tried and con - vic - ted. It's win - ner take all.
I want a run
for my mon - ey,
P.M.
sl.
let ring
Gadd9
N.C.
Chorus
Asus2
Dadd4/A
that's all.
And I
don't wan - na.
(I don't wan - na
hear a - bout it lat - er.
I do what I
let ring
P.M.
P
H
sl.

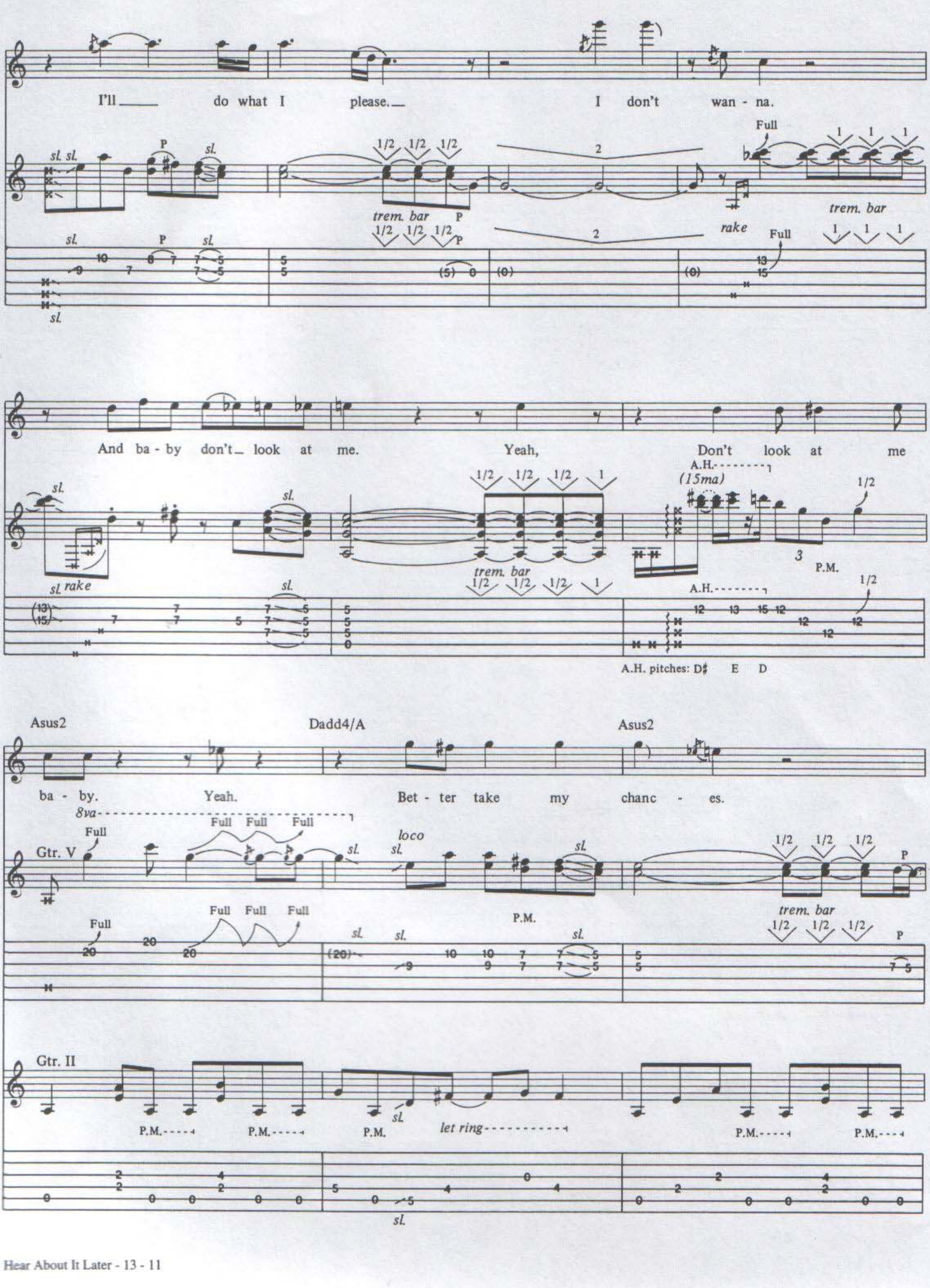

Asus2
Dadd4/G
Asus2
want to.
I ain't gon - na.
I don't wan - na, ba - by I don't wan - na. I don't wan - na hear_
A.H. (8va)
P.M.
let ring
A.H. pitch: D
sl.
Dadd4/A
Asus2
Dadd4/G
Do what I want to you. And you can try me at home_
— a - bout it lat - er. I don't wan - na ba - by I don't wan - na.)
Bridge
C
G/B
Am
if it feels_ right._
But I ain't home_
Gtr. III
P
H
Gtr. II

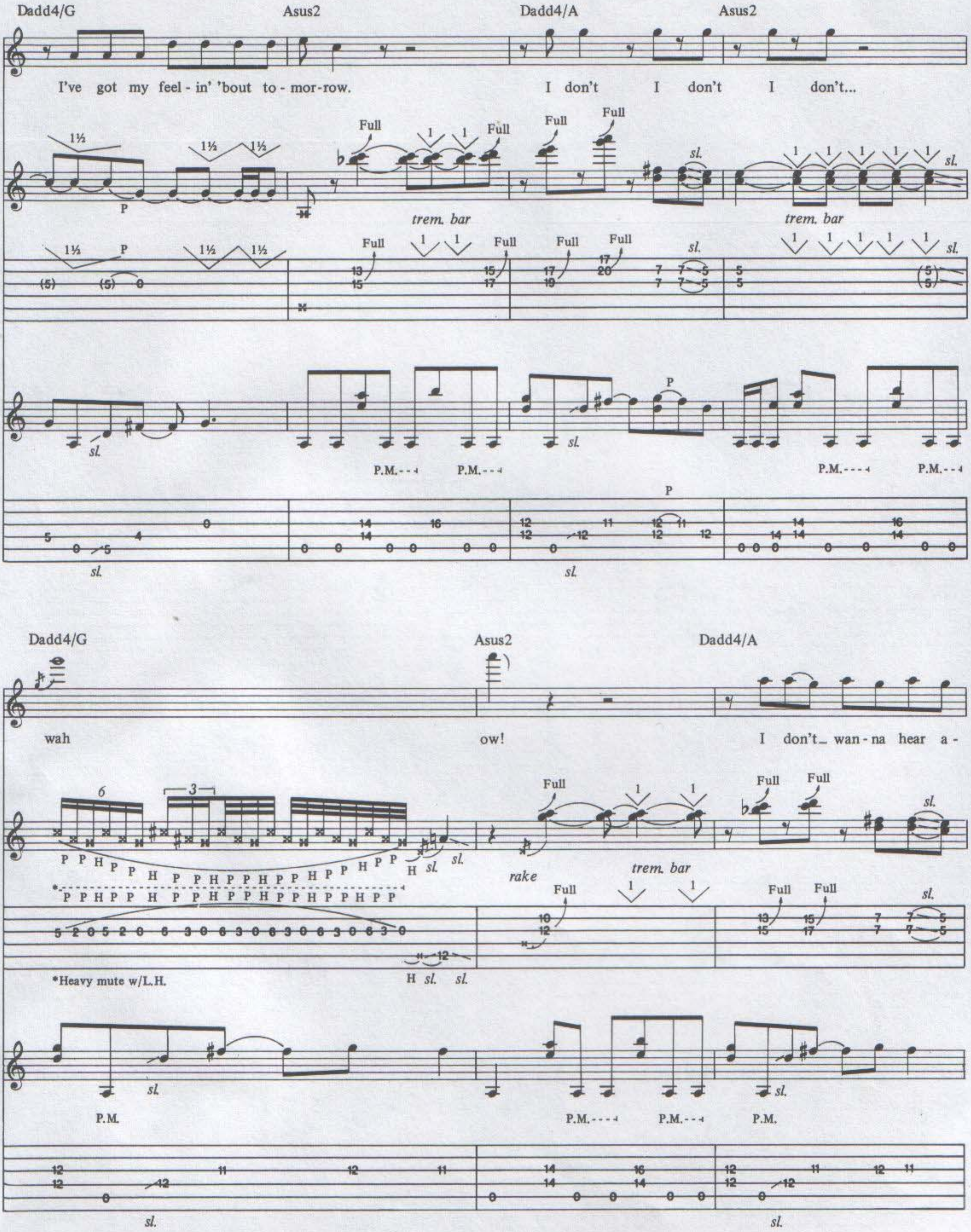

D5
Cadd9
D5
at night.
Wow!
Full
sl.
trem. pick
grad. bend
pick slides
(Gtr. III out)
P.M.
pick slides
pick slide
pick scrape
H
(Gtr. II out)
Guitar solo
N.C.
(Bass and drums)
3
Gtr. IV
A.H.
(15ma)
don't pick
A.H. pitch: G♯
rake
A.H. pitches: G♯ G♯ F♯
T P H
1/2

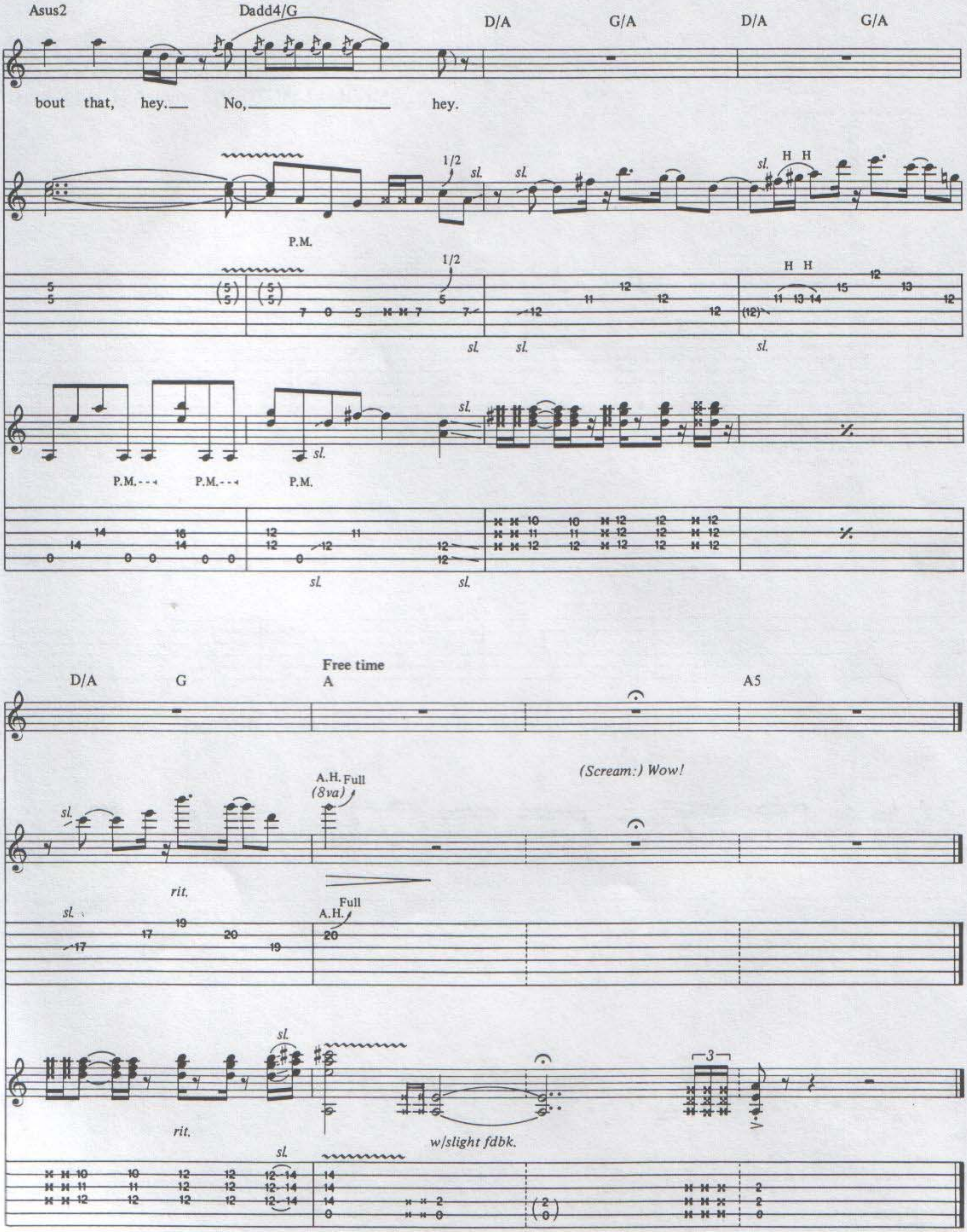

A.H. pitch: E
semi-harm
trem. bar
grad. bend
A.H. pitch: E
8va
*Full
*Bend w/L.H.
Bridge
C
G/B
And you can try me at home
if it feels right
grad. bend
Gtr. III
(Gtr. IV out)
Gtr. II
P.M.


Am
D
Cadd9
D
But I ain't home at night
1/2 1/2 1/2
trem. bar
sl.
trem. pick
grad. bend
H H
P
P.M.
let ring
w/Fill 1
N.C.
Outro
N.C.(A5)
Ah, I don't wan - na.
Full
2½
(Gtr. III out)
(Gtr. II out)
Gtr. V
grad. bend
rake
1/2
1


Fill 1
(Gtr. IV)
1½
sl.
(Gtr. IV out)


I'll do what I please. I don't wan - na.
sl.
P
1/2
Full
1
2
trem. bar
rake
And ba - by don't look at me. Yeah, Don't look at me
A.H.
(15ma)
3
P.M.
A.H. pitches: D♯ E D
Asus2
Dadd4/A
Asus2
ba - by. Yeah. Bet - ter take my chanc - es.
8va
Gtr. V
loco
Full Full Full
Gtr. II
P.M.
let ring


Dadd4/G
Asus2
Dadd4/A
Asus2
I've got my feel - in' 'bout to - mor - row.
I don't I don't I don't...
1½
Full
1
trem. bar
sl.
P
P.M.
Dadd4/G
Asus2
Dadd4/A
wah
ow!
I don't_ wan - na hear a -
6
3
rake
H
*Heavy mute w/L.H.


Asus2
Dadd4/G
D/A
G/A
D/A
G/A
bout that, hey.___ No,_______________ hey.
1/2
sl.
H H
P.M.
P.M. - - -
D/A
G
Free time
A
A5
(Scream:) Wow!
A.H. Full
(8va)
rit.
w/slight fdbk.
3

SUNDAY AFTERNOON IN THE PARK

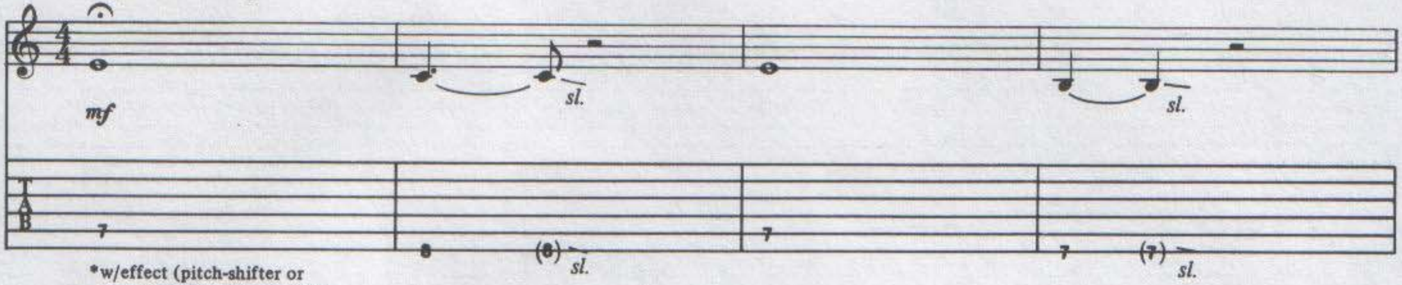
Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 2 whole steps:
⑥=C ③=E♭
⑤=F ②=G
④=B♭ ①=C

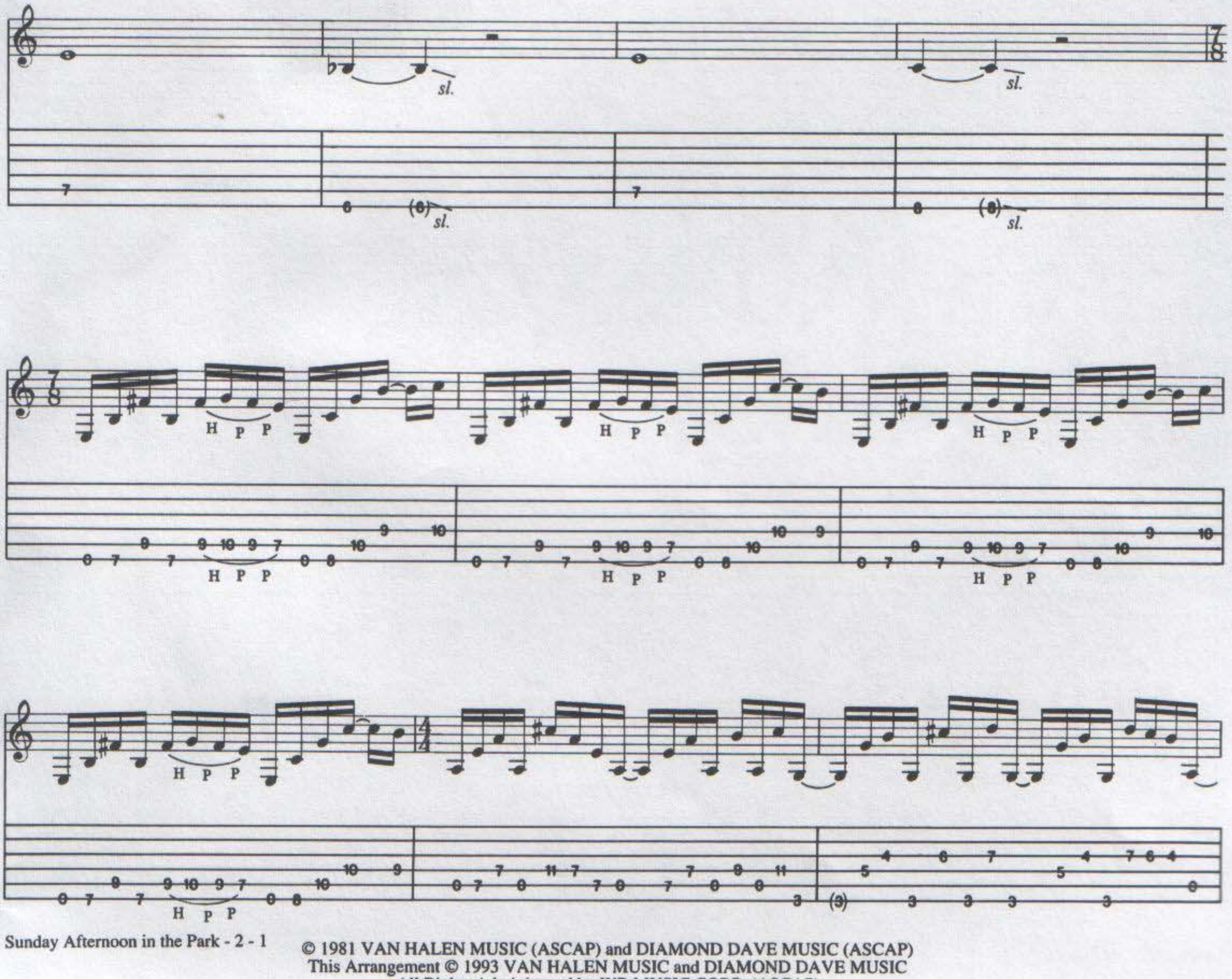
Slowly ♩ = 64

N.C.

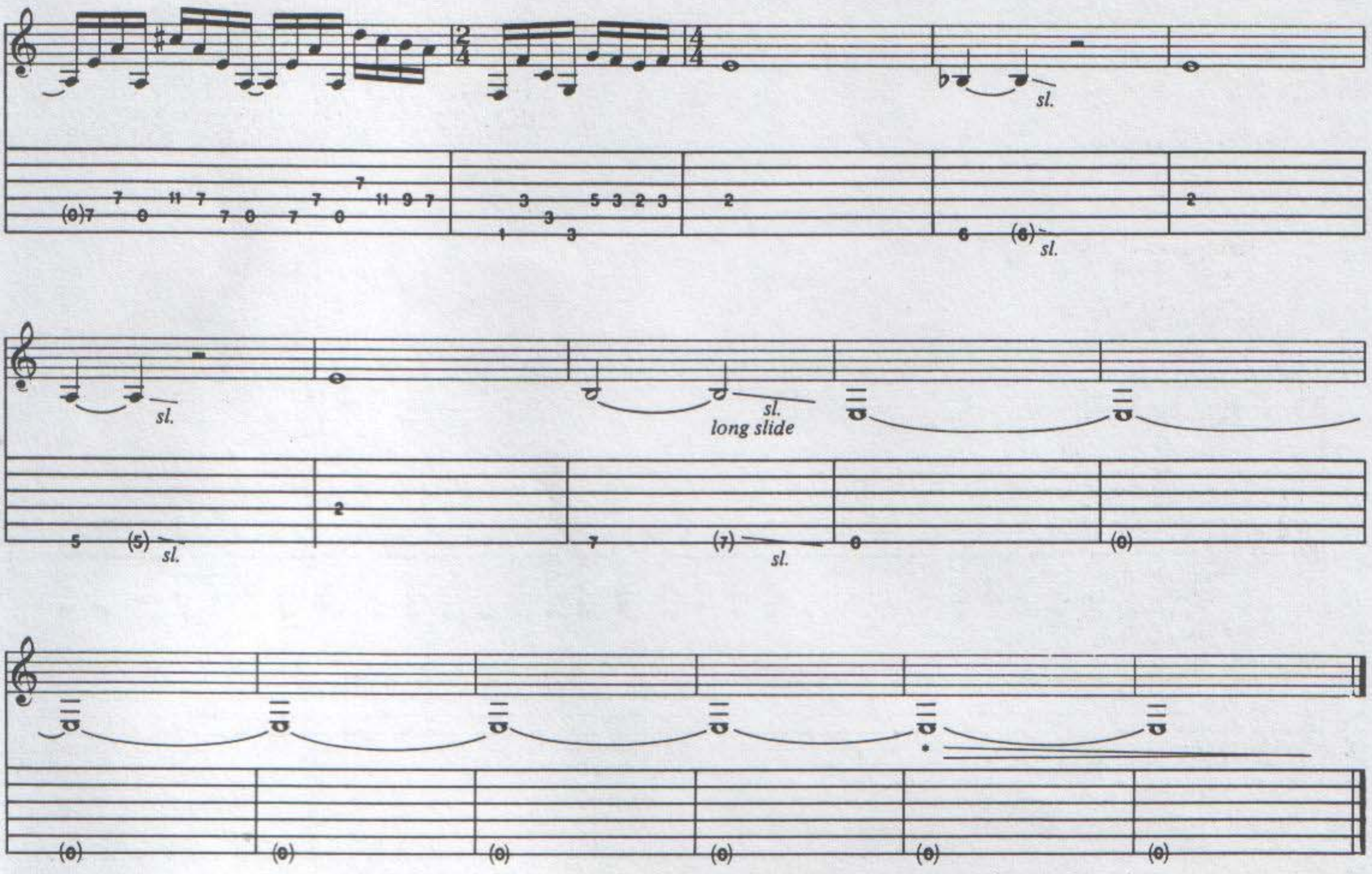
*Synth. arr. for gtr.



*w/effect (pitch-shifter or octave divider, for example) that doubles melody an octave lower.



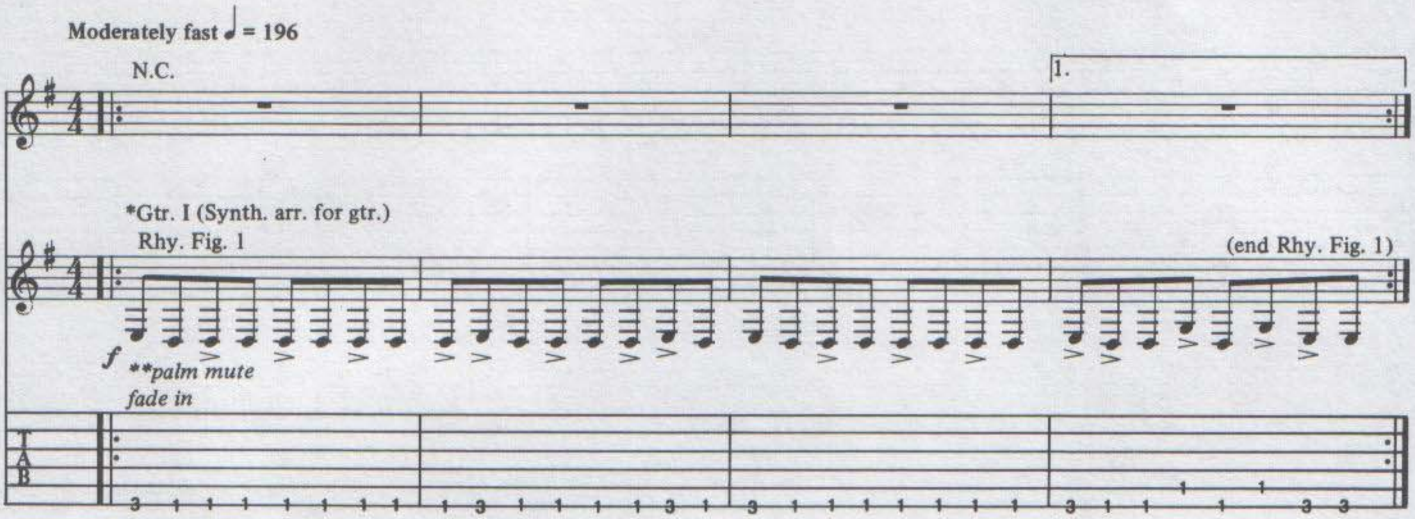
© 1981 VAN HALEN MUSIC (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
This Arrangement © 1993 VAN HALEN MUSIC and DIAMOND DAVE MUSIC
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved


sl.
sl.
sl.
long slide
sl.
sl.

*Fade out as "One Foot Out the Door" fades in.

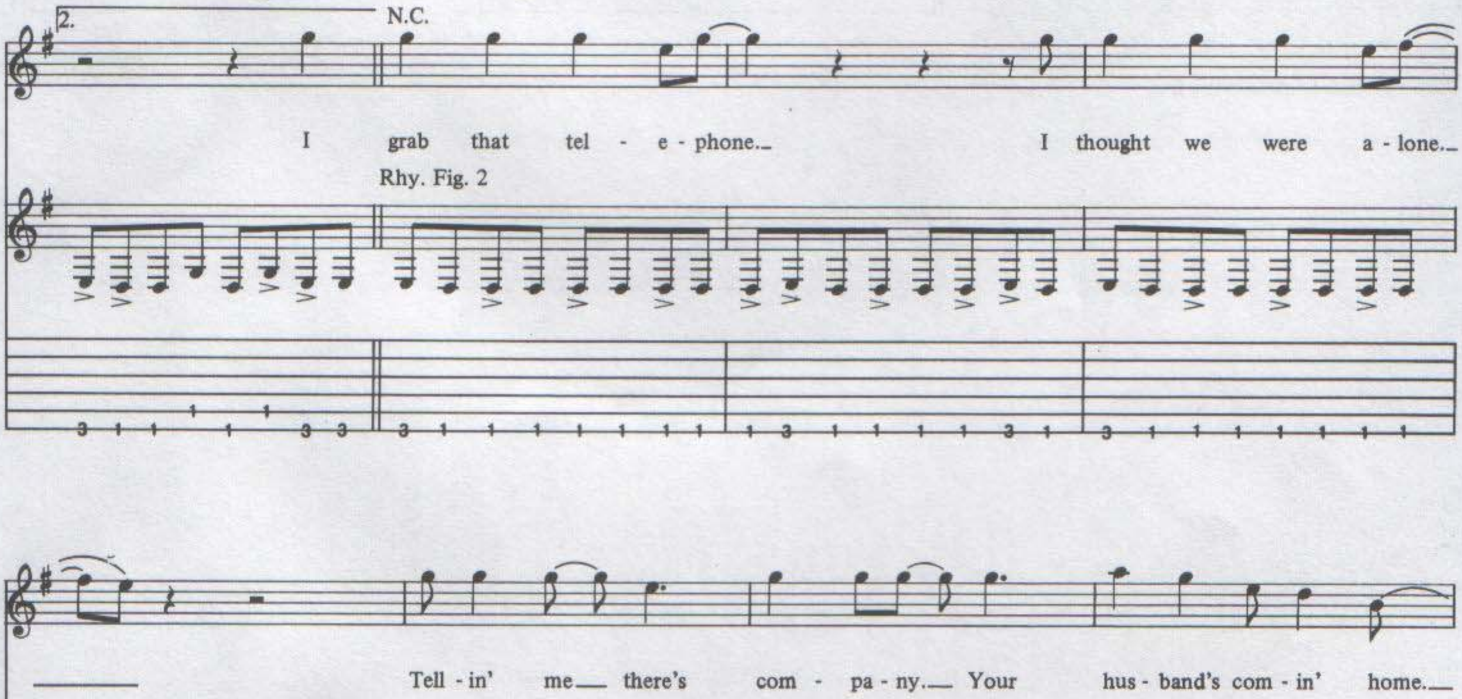
ONE FOOT OUT THE DOOR

Words and Music by
EDWARD VAN HALEN, ALEX VAN HALEN,
MICHAEL ANTHONY and DAVID LEE ROTH

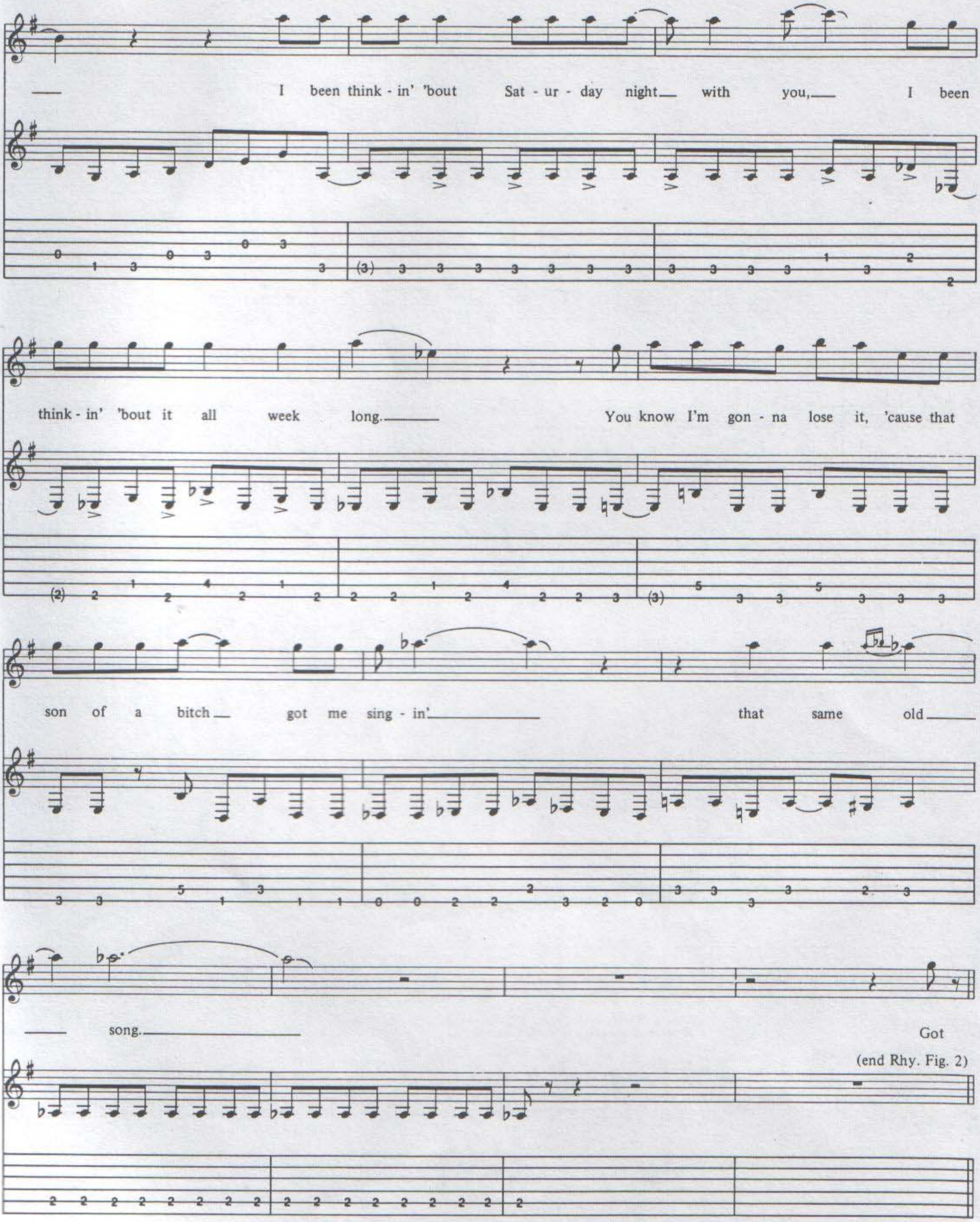

Moderately fast ♩ = 196
N.C.
1.
*Gtr. I (Synth. arr. for gtr.)
Rhy. Fig. 1
(end Rhy. Fig. 1)
f
**palm mute
fade in
T
A
B

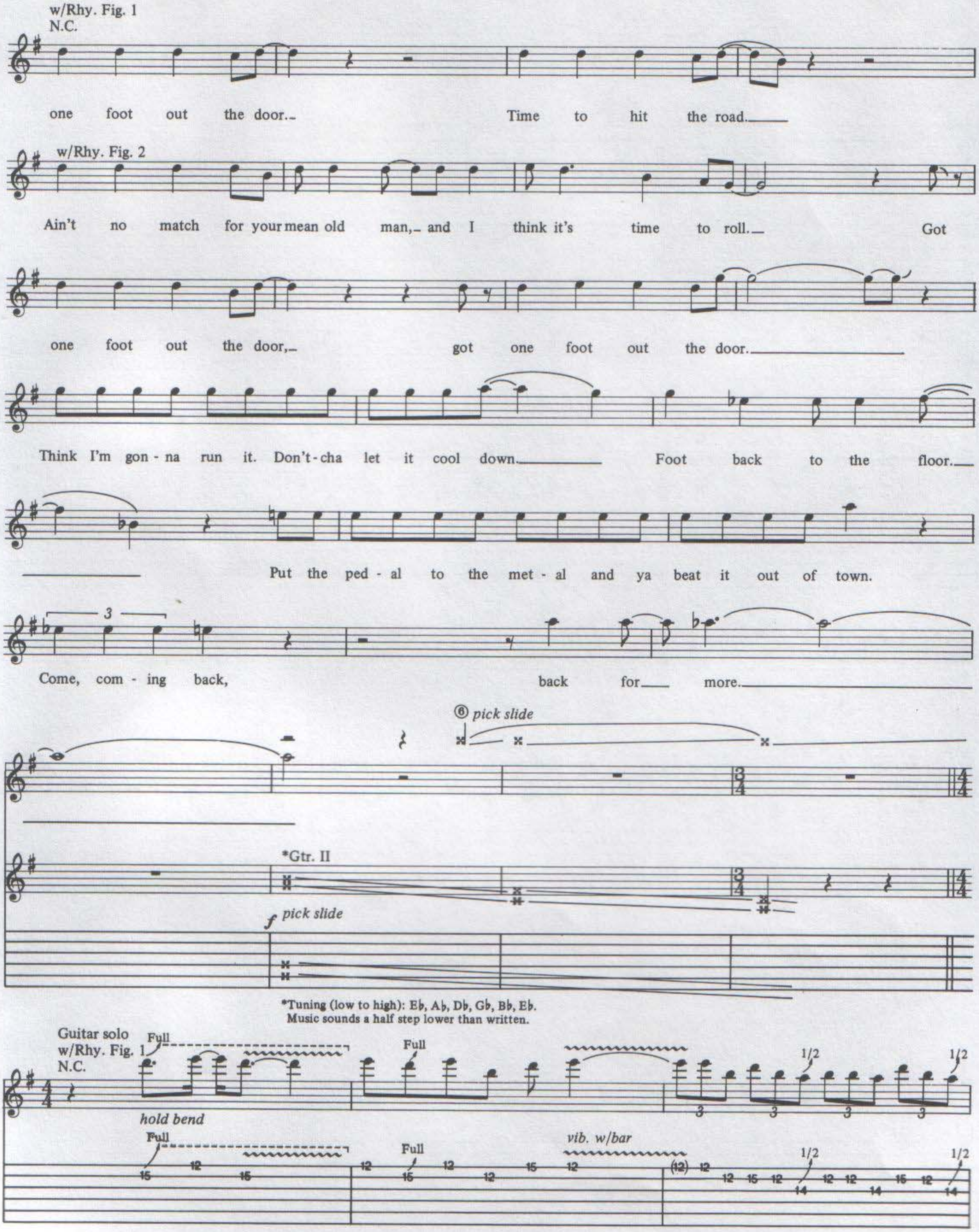
*Tuning (low to high): C♯, F♯, B, E, G♯, C♯. Music sounds a half step lower than written.

**Use heavy palm mute throughout, except for accented notes.


2.
N.C.
I grab that tel - e - phone.
I thought we were a - lone.
Rhy. Fig. 2
Tell - in' me there's com - pa - ny. Your hus - band's com - in' home.

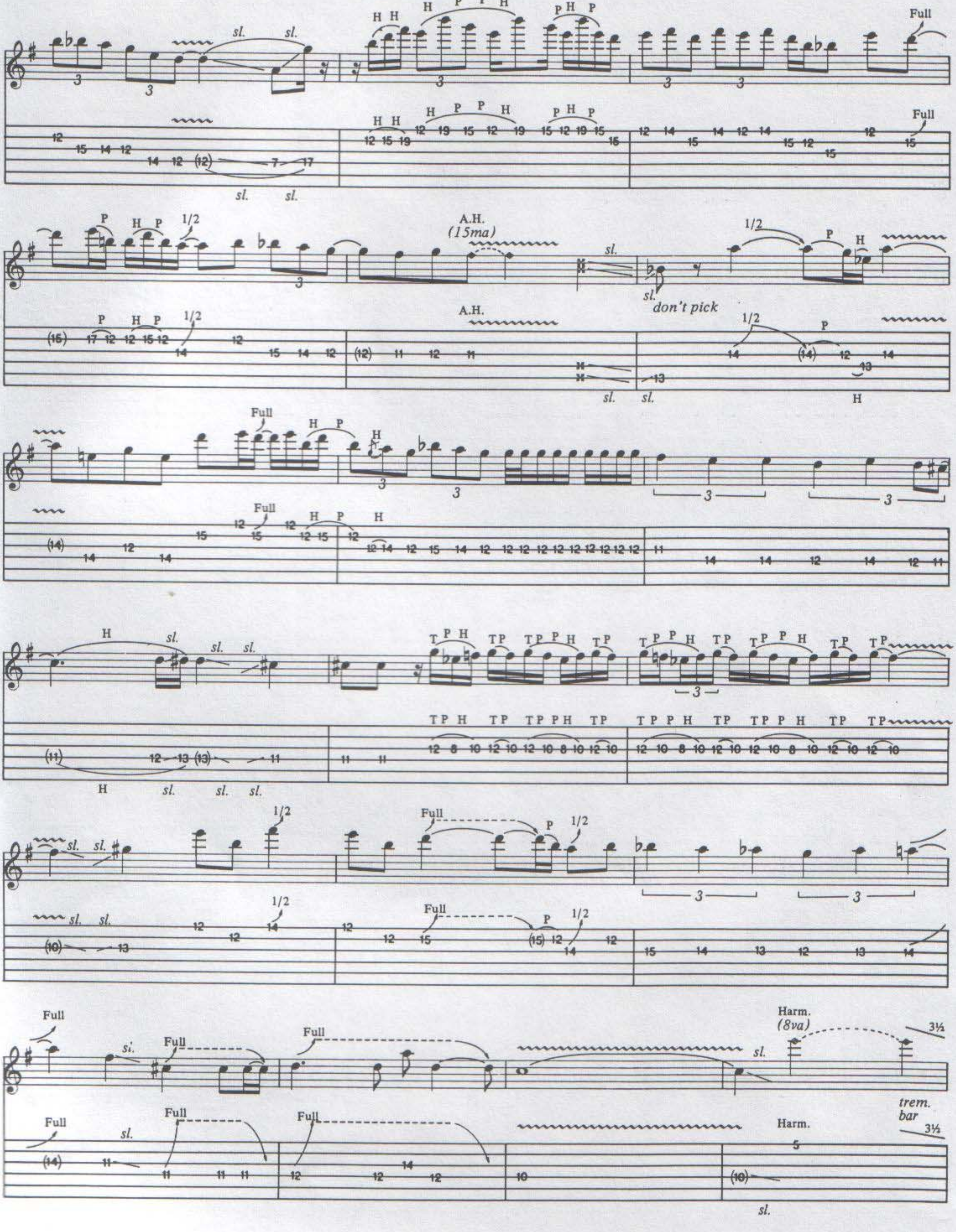
© 1981 VAN HALEN MUSIC (ASCAP) and DIAMOND DAVE MUSIC (ASCAP)
This Arrangement © 1993 VAN HALEN MUSIC and DIAMOND DAVE MUSIC
All Rights Administered by WB MUSIC CORP. (ASCAP)
All Rights Reserved

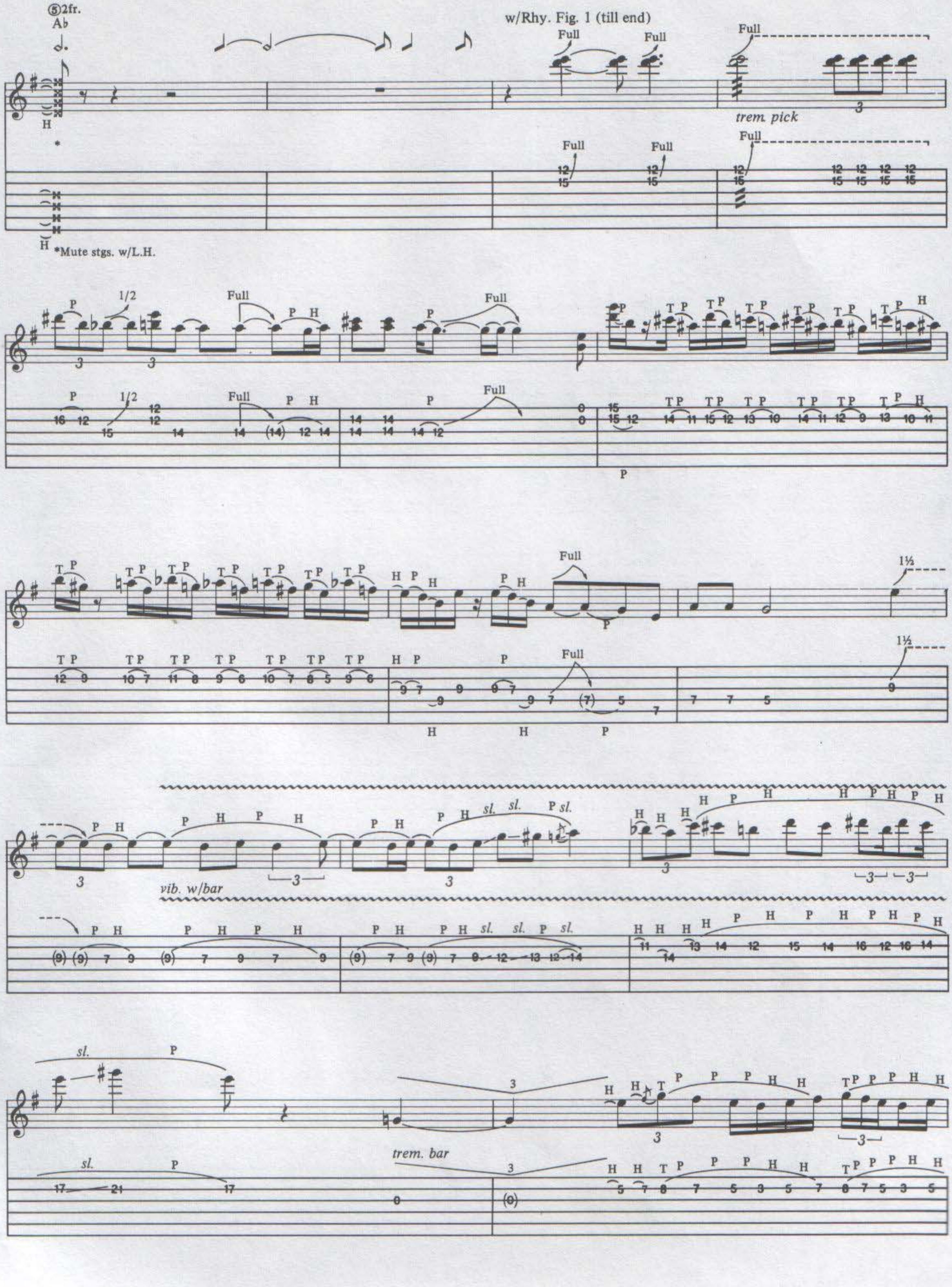

I been think - in' 'bout Sat - ur - day night with you, I been
think - in' 'bout it all week long.
You know I'm gon - na lose it, 'cause that
son of a bitch got me sing - in'
that same old
song.
Got
(end Rhy. Fig. 2)


w/Rhy. Fig. 1
N.C.
one foot out the door.
Time to hit the road.
w/Rhy. Fig. 2
Ain't no match for your mean old man, and I think it's time to roll. Got
one foot out the door, got one foot out the door.
Think I'm gon - na run it. Don't - cha let it cool down.
Foot back to the floor.
Put the ped - al to the met - al and ya beat it out of town.
3
Come, com - ing back, back for more.
⑥ pick slide
*Gtr. II
f pick slide
Guitar solo
w/Rhy. Fig. 1
N.C.
Full
hold bend
Full
vib. w/bar
1/2
1/2
3
15 12 15
12 15 12 12 15 12
(12) 12 12 15 12 14 12 12 14 15 12 14

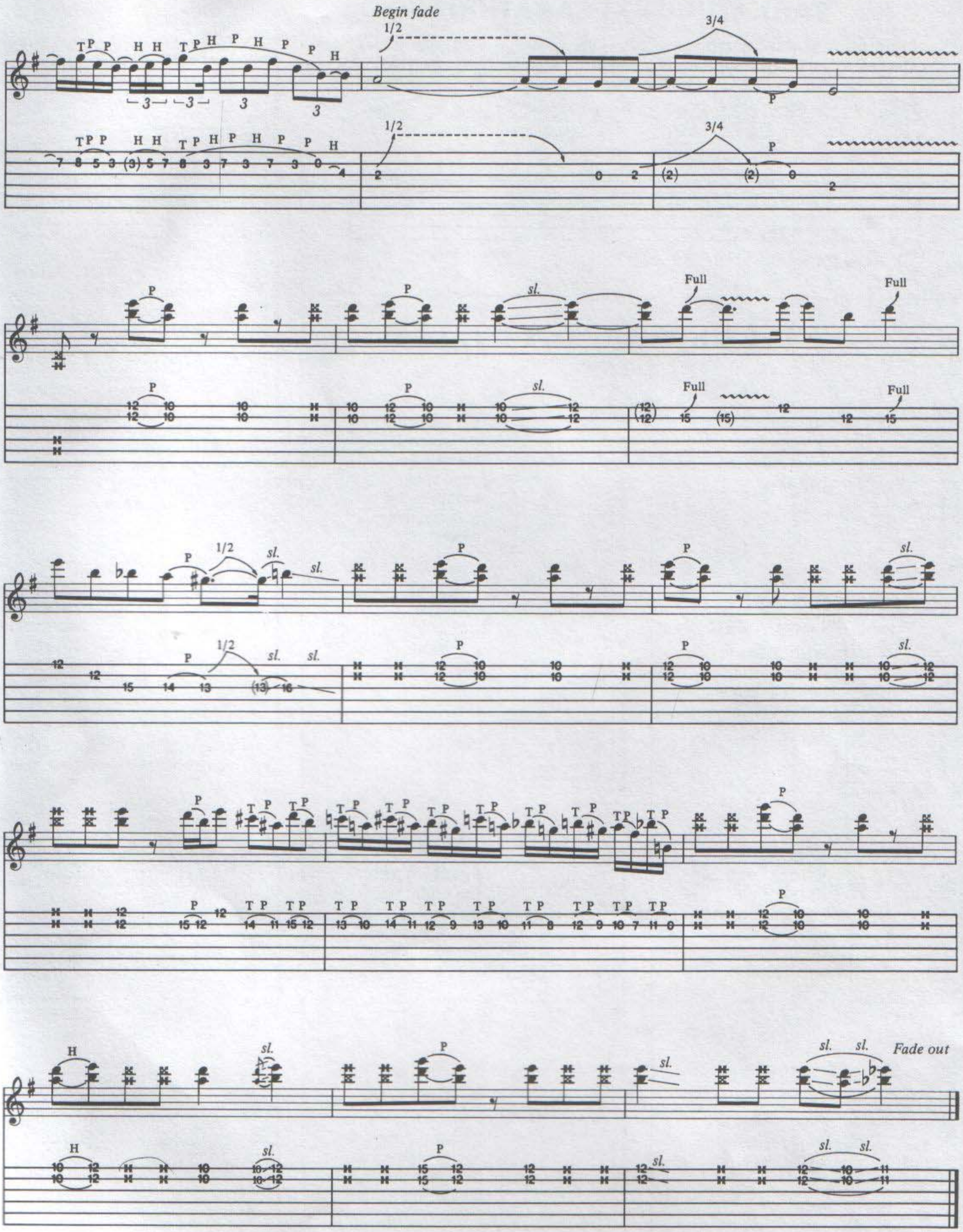
*Tuning (low to high): E♭, A♭, D♭, G♭, B♭, E♭.
Music sounds a half step lower than written.

w/Rhy. Fig. 2 (1st 18 bars only)


H
P
sl.
Full
1/2
A.H.
(15ma)
don't pick
T
Harm.
(8va)
trem. bar
3½


⑤2fr.
Ab
w/Rhy. Fig. 1 (till end)
Full
1/2
1½
trem. pick
vib. w/bar
trem. bar
sl.
T P
P H
H

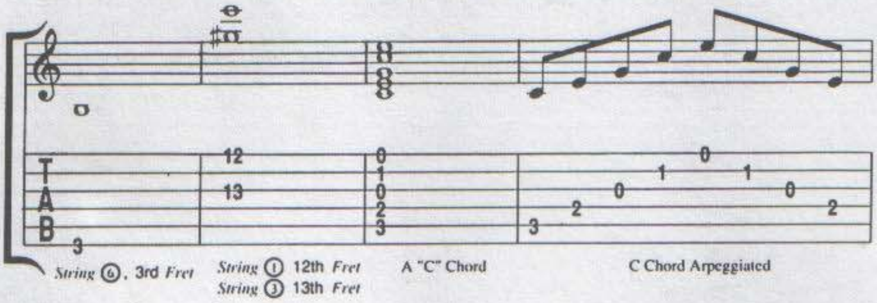
*Mute stgs. w/L.H.


Begin fade
1/2
3/4
T P P H H T P H P H P P H
P
Full
sl.
H
Fade out

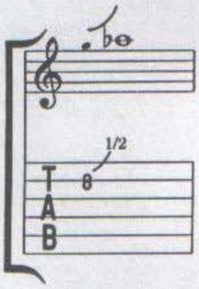
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

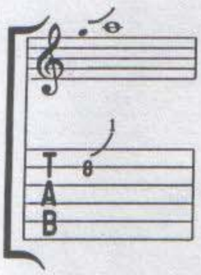
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



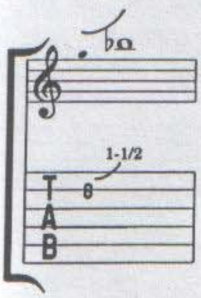
BENDING NOTES



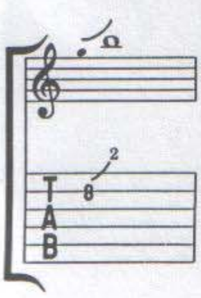
HALF STEP: Play the note and bend string one half step.*



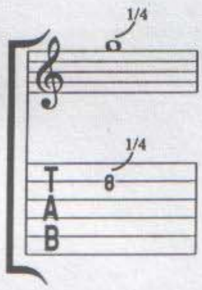
WHOLE STEP: Play the note and bend string one whole step.



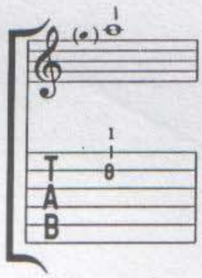
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



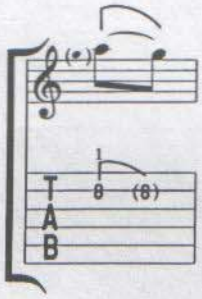
TWO STEPS: Play the note and bend string two whole steps.



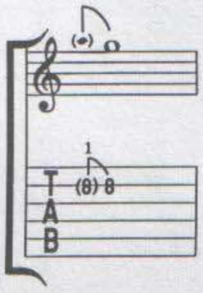
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



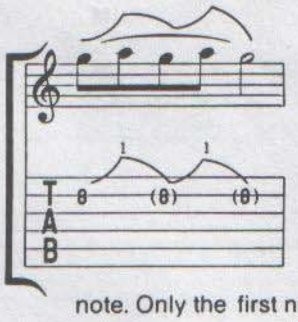
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



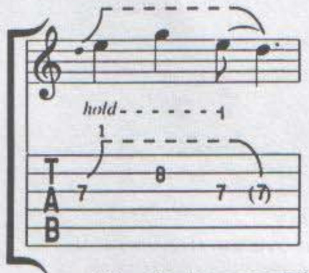
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



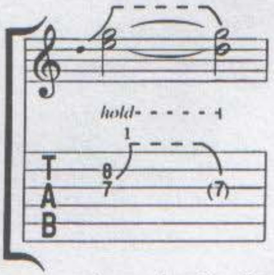
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



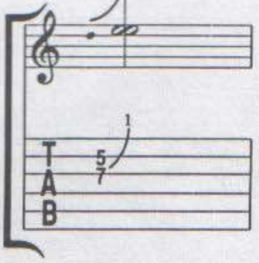
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



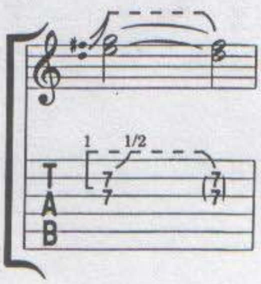
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

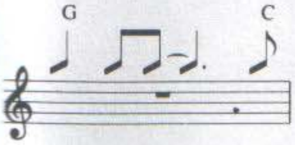
---

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

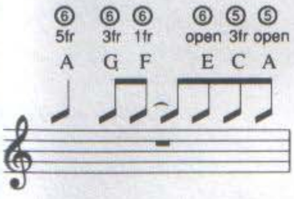
© 1990 Beam Me Up Music
c/o CPP/Belwin, Inc.,Miami, Florida 33014
International Copyright Secured Made in U.S.A. All Rights Reserved

**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES

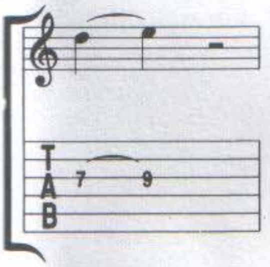


STRUM INDICATIONS: Strum with indicated rhythm. The chord voicings are found on the first page of the transcription underneath the song title.

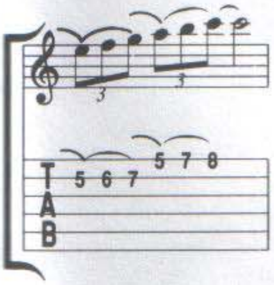

⑥ 5fr
⑥ 3fr
⑥ 1fr
⑥ open
⑤ 3fr
⑤ open
A G F E C A

INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

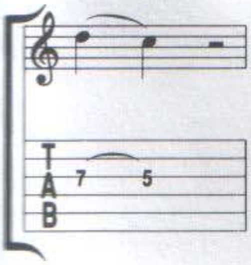
ARTICULATIONS



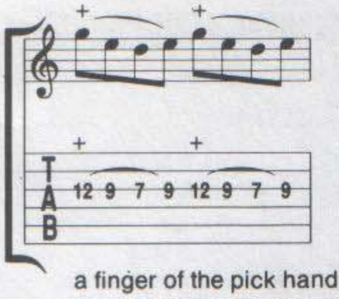
HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.


3
3
TAB
5 6 7 5 7 8

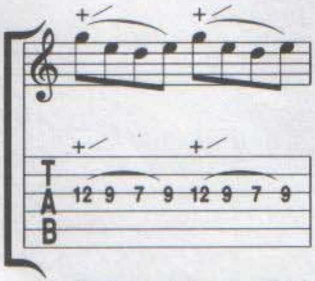
LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.



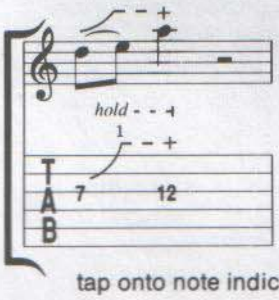
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.


+ +
TAB
12 9 7 9 12 9 7 9

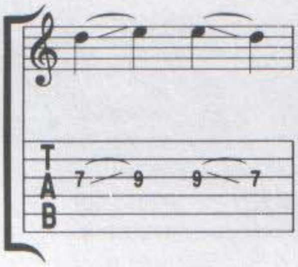
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.


+ +
TAB
12 9 7 9 12 9 7 9

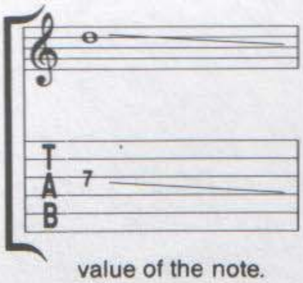
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.


hold
1
TAB
7 12

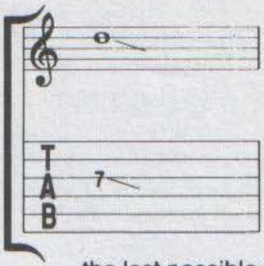
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



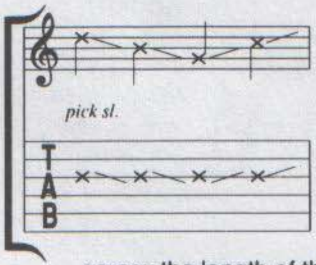
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



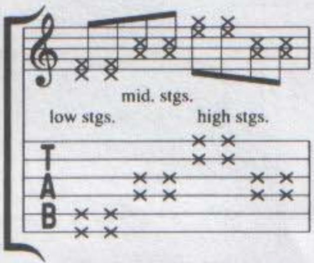
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



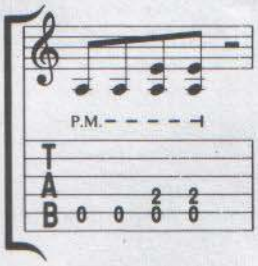
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



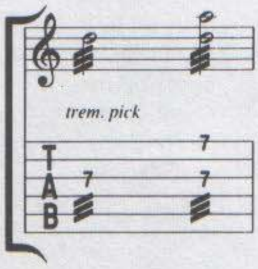
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).


low stgs.
mid. stgs.
high stgs.
TAB

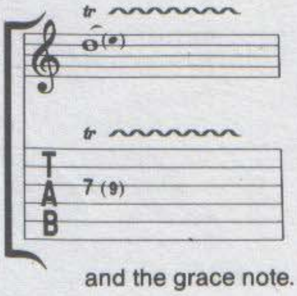
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).


P.M.
TAB
0 0 2 0 2 0

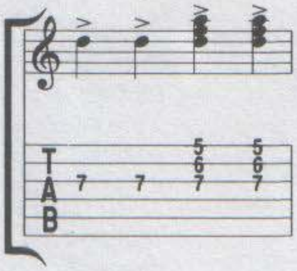
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.


trem. pick
TAB
7
7 7

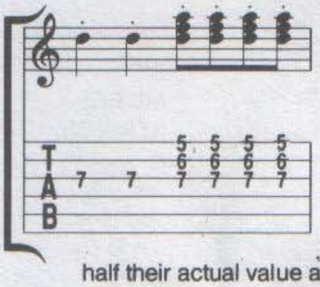
TREMOLO PICKING: The note or notes are picked as fast as possible.



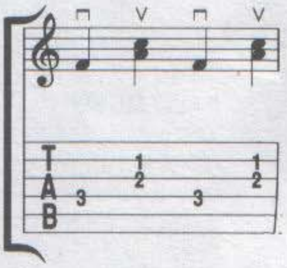
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



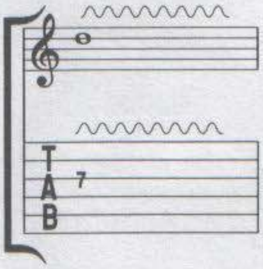
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

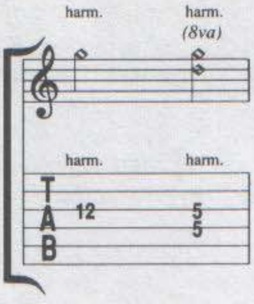


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

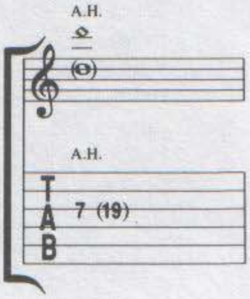


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

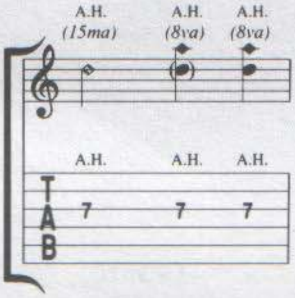
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

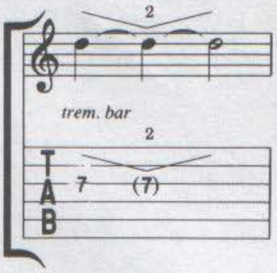


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

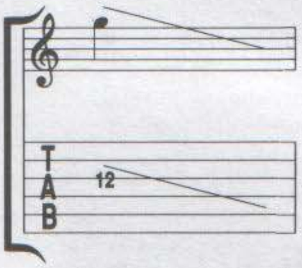


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.